

# MUSICAL AMERICA



Edited by John C. Freund

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## YOUNG ELMAN HERE ON HIS FIRST TOUR

Violinist Who Created Furore in Europe Makes Debut Thursday Night

He Will Receive \$7,000 for Seven Appearances at the Manhattan Opera Sunday Night Concerts—To Play with Principal Symphony Orchestras

Mischa Elman, the distinguished young Russian violinist, who has created a furor by his playing in the principal European cities, arrived in New York Tuesday aboard the *Kaisserin Augusta Victoria*, and on Thursday night made his debut as soloist with the Russian Symphony Orchestra. His appearance on this occasion will be reviewed in MUSICAL AMERICA next week.

Young Elman will give seven concerts at the Manhattan Opera House, besides making an extended tour of the country, appearing with the leading symphony societies in Boston, Philadelphia, New York and other cities. Henry Wolfsohn, his manager, states that Oscar Hammerstein will pay him \$7,000 for the seven appearances at the Manhattan Opera House.

In appearance, young Elman is small of stature, and free from the long hair and flowing ties usually affected by visiting musicians. His frequent visits to London have given him an adequate grasp of the English language, which he speaks quite fluently. To a representative of MUSICAL AMERICA he said:

"If I am successful here, I will feel my future is assured. Every violinist, in fact every musician, looks to American appreciation as the highest goal of his ambition."

Referring to the style of music he likes best, he said: "There are so many good composers that I can hardly select my favorite. Of the modern composers, I like Strauss better than any other. To me, he is the greatest living composer."

## CHARGES AGAINST CONRIED

Alleged Discoveries in His Balance Sheet as Director of the Metropolitan May Lead to Suits.

It has already been announced that Heinrich Conried, the former manager of the Metropolitan Opera House, has brought a suit against the Conried Metropolitan Opera Company—that is, against his associates in the management of the opera house—for the sum of \$90,000 which he asserts was to have been paid him, in four installments, in settlement of all claims against the company. These claims represent salary and other sums due him for the unexpired term of his contract, also compensation for improvements to the Metropolitan which he states he made.

Since the bringing of the suit—which it is said Mr. Conried will come over from Berlin to press—it is said that startling discoveries have been made in Mr. Conried's balance sheet which have caused his former associates to send a bookkeeper to Europe to confer with Mr. Conried and request an explanation. Meanwhile, it is said that these discoveries have caused Mr. Conried's former associates to defer the payment of the first installment on the \$90,000 which he claimed. One of the



KITTY CHEATHAM

As an Interpreter of Songs for Children She Has Won a Commanding Position in Musical Circles on Both Sides of the Atlantic—Truth and Simplicity, She Maintains, Is the Keynote of All Great Art, in an Interview with "Musical America" (See Page 14)

charges against Mr. Conried is to the effect that he used to shoulder his share of the losses of the concern on his associates, but would always accept his share of the profits. Another charge involves the contract with Rousselie, the tenor. It is said that Mr. Conried's as-

sociates are anxious to know how it was that on Rousselie's contract, which called for the payment of \$1,000 a week, the tenor received, so it is claimed, but \$300 a week in actual cash. Mr. Conried's associates want to know where the other \$700

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## WAR BREAKS OUT AT THE METROPOLITAN

Gatti-Casazza, Supported by the Directors, Emerges from the Fray the Victor!

Dippel and the Leading Artists Get a Set-Back—Misstatements Corrected—No Disposition to Shelve German Opera, the Management Declares—The Box Office Scandal

The long-expected war has not broken out in the Balkans, nor in Venezuela, but it did break out in the Metropolitan Opera House, last week, which was no surprise to those who have known the impossible situation which Mr. Gatti-Casazza, the imported director from La Scala, Milan, has been forced to face for some time past, and which, to do him justice, he did face with wonderful self-control, courtesy and good nature.

The origin of the trouble dates back to the closing days of the Conried régime, last season, when things at the Metropolitan were badly mixed up, owing to Mr. Conried's illness, to disagreements with some of the artists, to friction with the directors and stockholders, which ultimately led to Mr. Conried's retirement and the temporary instalment of Mr. Andreas Dippel, the well-known and very popular tenor, in his place as administrator.

It appears that Mr. Dippel received authority from the directors to go to Europe and engage artists as well as a chorus for the forthcoming season. While he was exercising this authority, the directors of the opera house, wealthy men, prominent in society, determined to close a contract with Mr. Gatti-Casazza, the director of La Scala, Milan, a man of large experience and European reputation.

Mr. Gatti-Casazza, having secured as part of his agreement with the directors of the opera house the engagement of Toscanini, the great conductor of La Scala, without whom he said he did not care to undertake the responsibilities of management, met Mr. Dippel in Europe several times and conferred with him.

Mr. Dippel seems to have believed that, under the authority conferred upon him, he was virtually Mr. Gatti-Casazza's coadjutor in the management, while Mr. Gatti-Casazza, under the actual terms of his contract, looked upon Mr. Dippel as his assistant, because his (Gatti-Casazza's) contract distinctly stated that he was to have "supreme control" in operatic affairs, at least for one year, with the privilege of renewing the contract for two or more years.

The two-headed management naturally led to trouble, particularly as things did not move as smoothly as had been expected from the opening of the season. Some of the performances were notably not up to the Metropolitan standard, though Mr. Dippel, undoubtedly, endeavored to do everything in his power. It must be frankly stated he was, with one or two exceptions, not successful, though it must be admitted that in the way of improvement in the orchestra, chorus and *mise-en-scène*, with Mr. Gatti-Casazza working hard in the same direction, there has been noticeable improvement on previous seasons.

The dual management often led to conflict in orders given with regard to

[Continued on page 8.]

## LOS ANGELES MUSICIAN'S RETURN FROM A BEAR HUNT



Charles Farwell Edson, the Strenuous Advocate of the American Song, Who Has Identified Himself with Los Angeles' Musical Life, as a Teacher, Is Shown Herewith Returning from a Bear Hunt with His Guide (on the Right)

### Boston, Without Its Orchestra, Hears Mr. and Mrs. Mannes in Sonata Recital.

New York Artists Give Enjoyable Exposition of Chamber Music Art  
—Mr. Mannes's Experiments with His Violin—Amy Grant and Jessie Davis In a "Salomé" Reading

BOSTON, Dec. 7.—The Symphony Orchestra is off on a tour, but will be with us again on December 12 with Miss Desenni as soloist. H. G. Noren's "Kaleidoskop," which has made something of a stir, will be given, and Debussy's "Trois Nocturnes for Orchestra and Female Chorus."

On Friday evening, December 4, Mr. and Mrs. David Mannes gave the first of a series of sonata recitals—violin and pianoforte—at Steinert Hall. The program was varied in the extreme, consisting of the E Major Sonata by Bach; the G Major, Op. 13, by Grieg; the D Major, by Nardini, and the G Major by Lekeu. From Bach to Lekeu, by way of Grieg, with a glance back at Nardini, who lived from 1722 to 1793, is quite a journey, but one well worth taking, especially when personally conducted by such artists as Mr. and Mrs. Mannes.

As a violinist, Mr. Mannes is an individual. He plays in a manner quite his own, and gets from his instrument a tone which has in it things "rich and strange."

This tone is not a chance quality of Mr. Mannes's playing, but something which he has worked for for years, and to discover which he has made many interesting experiments.

One of these was to test the difference of effect upon the vibration of the violin made by a chin-rest clamped in the usual way from front to back of the instrument, and one merely resting upon the front, without such clamp, and held in place by being attached to the tail-piece. Placing sand upon the belly of the violin, to show the vibrations, he found that the clamped chin-rest prevented or damped the vibration of a considerable portion of one end of the instrument, when played upon, while the other type of rest did not.

Thus Mr. Mannes has taken every means to get the maximum of tone out of his violin, and has much to show for his labor and thought. To have a good violin is but half the story; to get the most out of it is another matter.

Mrs. Mannes's playing of the piano parts was deeply sympathetic, being thoughtful of tone and well-drawn in dynamic outline. There is a more intimate quality in a sonata recital than in an ordinary chamber music concert. It is, in a way, the stepping-stone from "Haus-musik" to the concert-room. One felt this intimate quality in Mr. and Mrs. Mannes's readings of the sonatas. The Grieg, with its mystery and romance of the North, and the Nardini with the grace and suavity of

the South, were thoroughly delightful. The Lekeu is another matter. This extraordinary volley of modernity, and French modernity at that, is a work to hear more than once before judging or even estimating. It owes much to César Franck, but is more dramatic and romantic than Franck, and less mystically lofty. Its themes are big and broad, its contrasts of mood and matter are stupendous. It is a symphony rather than a sonata, and does not admit of so intimate an effect as the older works. The extraordinary colors of such a work blind one, at a first hearing, to its form; but the Lekeu gives much evidence of standing pretty firmly on its feet. The recital was thoroughly enjoyed by the audience, which applauded warmly and spontaneously.

On Thursday afternoon Amy Grant, of New York, gave a reading of "Salomé," with Strauss music, at the Tuileries. This reading of the play, with the musical background, is not only a preparatory experience for those contemplating a plunge into the opera itself, but is an intrinsic artistic experience as well. Miss Grant has a voice of much expressive capacity, a commanding and dramatic manner of presentation, and leaves the hearer with an undeniably vivid impression of Oscar Wilde's play. She rose to a fine height of characterization and expression in the scene in which Herod tries to beg off, and make Salomé accept his jewels and peacocks, instead of the coveted head. Jessie Davis played the Strauss music, so impossible, in general, in the piano score, with excellent effect. From the orchestra of Strauss to the piano is a huge compromise at best, but Miss Davis came off well with it, proving herself equal to the creating and maintaining of "atmosphere."

The famous dance she played with swing and spirit. One will go to the opera well primed after hearing this reading.

There are those who will ask "Why go to this opera, anyway?" The devotee of "pure music" is certain that every ideal of music which he holds will be blasphemed against by this tonal orgy. The seeker after calm heights amidst the bustle of the age will ask why he should allow himself to be dragged through these seething passions. The Puccini-ites, the followers of the realist, will ask, "Why this return to the dramatically archaic?" And the idealists and spiritual symbolists will throw up their hands in despair at this endeavor merely to achieve something "sensual and curious," or whatever Wilde's words were. The devotees of the "Death and Transfiguration" and "Heldenleben" have in many cases forsaken their leader in his latest enterprises. The question is, who is left to go to "Salomé"? The houses, nevertheless, will be packed—by those with the confirmed opera-habit—the man of the street who has heard strange rumors of the "Dance of the Seven Veils," and the ministers invited by Oscar Hammerstein.

ARTHUR FARWELL.

Charles Rousselière, who spent one season at the Metropolitan, and has been singing in South America, will return to the Paris Opéra this season.

Richard Buhlig has just given a series of three recitals in London.

### SPALDING WINS NEW TRIUMPH IN CHICAGO

French Music Predominates at Thomas Orchestra Concert—Another Novelty Given

CHICAGO, Dec. 7.—The music of France predominated at the Thomas Orchestra's last concert, opening with the work of Hector Berlioz that startled the world a half-century ago, and closing with the Scherzo of Dukas, which represents the last word in composition.

The novelty of the day—Ernest Chausson's Symphony in B Flat—proved to be one of the most important new things that has been advanced here this season. This composer represents essentially the spirit of the greatest leader of the modern movement, César Franck, as the instrumentation frequently proclaims. However, there were many complimentary illusions that appeared to be quite as Wagnerian in origin, yet the sincerity of the flattery does not affect the pervading original quality of the composition. Musicians present noted a number of similarities between the symphony and the D Minor Symphony of Franck, particularly in the first movement. As before remarked, there is plenty of variety in color and the development is accomplished with ingenious orchestral effects that enhance emotional power from time to time, for it has a depth and earnestness that is only surpassingly revealed by the modern word of d'Indy. The second movement is characteristically sad, yet beautifully somber, and the finale is carried with power and impressiveness. Two short pieces followed the intermission by d'Indy, "Fervaal," one of the most refined selections of this great modern master's art. It was a string symphonic composition, and certainly a tasteful and happy contrast to the delicately fantastic prelude of Debussy's "The Afternoon of the Faun." This has the delicacy and grace of orchestral conceit that was carried out with the finest of featherly effects by the orchestra and has already become a popular feature of the répertoire.

The soloist of the day was Albert Spalding, a youthful violinist, who returns to the city of his nativity after many triumphs abroad. It is unusual for a prophet to be without honors save in his own country, and the audience waited for, rather than welcomed, the young man who has been almost lost sight of as a stranger, yet he soon established himself through the mediumship of artistry.

The Saint-Saëns Concerto is not extraordinary, but Mr. Spalding bore himself with such grace, such equanimity, such power musically that he impressed by his feeling. At the conclusion of the selection the orchestra gave him a fanfare as the audience thundered its applause. After several returns to the stage, bowing acknowledgment, he came back and played the Bach air on the G string. His technic is creditable, his playing free from mannerism, and his tone is fine, full and true.

C. E. N.

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## THE HOME LIFE OF MME. BLANCHE MARCHESI, AS SEEN BY AN INTERVIEWER

**Noted Song Interpreter Lays Down Thirteen Stringent Rules for Students of Singing—Her Residence a Treasure-Trove of Interesting Musical Souvenirs—Anecdotes and Experiences**

[Editor's Note—The forthcoming American tour of Mme. Blanche Marchesi, who comes from a long line of illustrious singers and musicians, makes of especial interest this article on her home life, published recently in the English periodical, Cassell's Magazine. Mme. Marchesi sails for America this Saturday and her managers in this country report that she is heavily booked for appearances in the leading American cities.]

"There's not a thrush or a nightingale  
Can sing so full and glad;  
Yet there's that sigh of a soul in the song,  
And the soul is wise and sad."

"These pictures—ah! they all speak to me! They are not mere portraits, they are souls. Daily I commune with them when at home, and much, and every day still more, do they tell me. Sometimes, it is the secrets of the great powers that were theirs; oftentimes, they utter the warning cry which comes from the ages of all our great dead not to let one's art be spoiled by the triumph that flees."

It was Mme. Blanche Marchesi (Baroness A. Caccamisi) who in her vivacious and expressive manner was speaking—Mme. Marchesi, the tenth and youngest surviving child of Salvatore Castrone Marquis della Rajata, from Palermo, has won fame as a singer in Great Britain, France, Germany, Holland, Belgium and America, and had the honor of receiving in person the Diamond Jubilee medal from Queen Victoria.

We stood in her artistic home at Kilburn Priory, looking up at her wonderful and unique collection of etchings and engravings depicting the greatest singers and composers of the last three hundred years, representing all countries and all types. They look down on you as you enter, and literally cover the whole of hall and staircase walls right up to the topmost floor of the house, to say nothing of Mme. Marchesi's own boudoir, the walls of which are entirely dedicated to the people who, having made music for the world, have also taught its art to her.

"Frequently, after a big concert," said the singer, "as I go upstairs with the generous acknowledgment of the audience ringing its glad song in my ears, I pause here and there, and it almost seems as if these dear eyes looked down at me, while eloquent lips have power to say so



MME. MARCHESI IN THE MUSIC ROOM OF HER LONDON HOME

insistently, 'Ah! you have had your triumph to-night; and yet remember each of us in our turn boasted our triumphs also—and look at us now. Time will pass and you, too, will be silent. Sing upwards and always to the eternities, for though life is short art lives for ever and ever.'

So said the singer with all the enthusiasm for the gift that some one has told us brings grief in its train, illuminating a face wonderfully expressive, and lighted now with the proud smile which tells that to work is to live in its best sense. One grasps at once the secret, power, and success of this woman's work, for it is only when you talk to Mme. Marchesi that you discover how love of art absorbs thought, heart, brain, until the simplest song becomes, in an intellectual grasp, a something

that is a jewel set in the hearer's remembrance.

When Salvatore Marchesi, the father of Madame Blanche, abandoned his country because of his antagonism to the reign of the Bourbons, and became a political exile, his beautiful baritone voice stood him in exceeding good stead. He studied with Manuel Garcia, the centenarian, and made his débüt as an opera singer so far back as 1848. As a singer he won fame, then as a teacher, and he composed many beautiful songs.

The mother of Mme. Blanche Marchesi is also a famous singer and a more famous teacher. Her parents intended to make a governess of her, but this did not appeal to a musical and emotional girl, and she ran away to her aunt, the Baroness Ertmann, who, as we know, was a great friend of Beethoven, and sobbingly confided to her that she would either be a great singer or nobody and nothing at all. This aunt—herself a pianist of exceptional ability—undertook to help her in her chosen career, and Mathilde Gramann was placed first under Nicolai of Vienna, though later on she worked with Garcia, and showed such an aptitude for teaching that when personally incapacitated by illness he gave her entire charge of his class. History has a quaint way of repeating itself, most of all in her hereditary traits, and so, in turn, when Mme. Marchesi was ill, her daughter Blanche, who was then young, took her place; and that is how Mme. Blanche Marchesi taught the difficult art of singing when but a slim girl of fifteen.

The greatest delight of Mme. Blanche as a wee child was, she told us, to dress up and act some weird tragedy of her own invention. Nor was acting her only passion, for the love of writing verses seized her, and a tragedy she named "Saccandra" won some praise from no less a person than Laube, the great dramatist of the Burg Theater, Vienna. For three years she was at school at Frankfort, where her individualities and many escapades led her to be punished more than any other scholar. No games or sports were permitted at the school, beyond an occasional tame dance, or a quiet skating party, and so the spirit of mischief in her led to much trouble. After that her education was continued at Paris, and her enthusiastic study of the violin, which had begun at the Vienna Conservatoire, under Nikisch, progressed there under the famous Colonne, and undoubtedly this training has had its influence upon the singer's present vocal method.

Mme. Marchesi has a strong, deep-rooted conviction that one must sing in just such a fashion as the violin should be played, and she is perhaps the only singer of the day who has dimly grasped the curious affinity there is between the human voice

and this stringed instrument when played by the master hand. Her chief attention has naturally been devoted to the cultivation of her voice, and so proudly did she tell us how in all this she had always had the invaluable guidance of her mother, with whom, since her birth, her life, as she



Mme. Marchesi and Her Distinguished Mother, Matilda Marchesi

herself puts it, has been "one long singing lesson."

"This is my mother's photograph," says Mme. Marchesi, directing our attention to the pictured face of a very sweet, elderly gentlewoman, "and although she was strict, indeed, as a teacher—the most strict I ever had—yet you see what a tender heart of motherhood prompted her to inscribe here: 'A ma très chère fille, Blanche—ma meilleure élève.'"

When quite young, Mme. Blanche Marchesi accompanied Mme. Krauss in Gounod's "Ave Maria," the composer himself playing the organ part. Later on, she began to sing sometimes at her mother's concerts, though her débüt as a singer was not made until 1895 at Berlin, and a year after that she made her first appearance in London.

[Continued on page 22]



Mme. Marchesi, Her Husband, Baron A. Caccamisi, and Their Son, in the Garden of Their London Home

# A NEW "CARMEN" ON METROPOLITAN STAGE

# NEW TENOR AND OPERA PANTOMIME

Maria Gay's Interpretation Arouses  
Much Criticism, Chiefly  
Unfavorable

Hammerstein Presents Constantino  
in Rigoletto and Produces  
"La Chair"

## WEEK AT THE METROPOLITAN

Wednesday, Dec. 2—"La Traviata": Mmes. Sembrich, Niessen-Stone; MM. Bonci, Amato.  
Thursday, Dec. 3—"Carmen": Mmes. Gay, Farrar, Fornia, Niessen-Stone; MM. Caruso, Note.  
Friday, Dec. 4—"Tosca": Mme. Eames; MM. Martin, Scotti.  
Saturday, Dec. 5, Matinée—"Faust": Mmes. Farrar, l'Huillier; MM. Caruso, Didur, Note.  
Evening—"Die Walküre": Mmes. Kaschowska, Fremstad, Randa; MM. Burgstaller, Feinhals, Blass.  
Monday, Dec. 7—"Rigoletto": Mmes. Alda, Gay; MM. Caruso, Amato, Didur.  
Wednesday, Dec. 9—"Aida": Mmes. Eames, Homer, Sparkes; MM. Caruso, Scotti, Didur.

Outside of the débuts of Maria Gay as *Carmen* and Riccardo Martin as *Mario*, the week brought forth no novelties on the stage of the Metropolitan.

On Thursday evening of last week Maria Gay made her bow as *Carmen*, and if all the comments that have been heard



—Photo Copyright by Aimé Dupont.  
**MARIA GAY AS "CARMEN"**

and printed about her performance are worth considering the new prima donna has little over which to feel encouraged. She carried the daughter of the people conception of the part to the extreme, and her idea seemed to be to give a highly realistic interpretation rather than a suggestive one. Her intonation was frequently bad, and generally colorless. Caruso confirmed the opinion that he is not at his best in military parts nor in French opera. Note deserves credit for his singing of the Toreador song.

"Tosca" was given on Friday with a near all-star cast. The interest of the evening centered in the first appearance of Riccardo Martin, the young American tenor. Mr. Martin, who was in excellent voice, sang the part of *Mario* with nice taste and artistic effect. His voice is clear though not brilliant, and he brought an intelligent interpretation to his part.

"Faust," the ever popular and hence the never failing source of revenue even in

## WEEK AT THE MANHATTAN

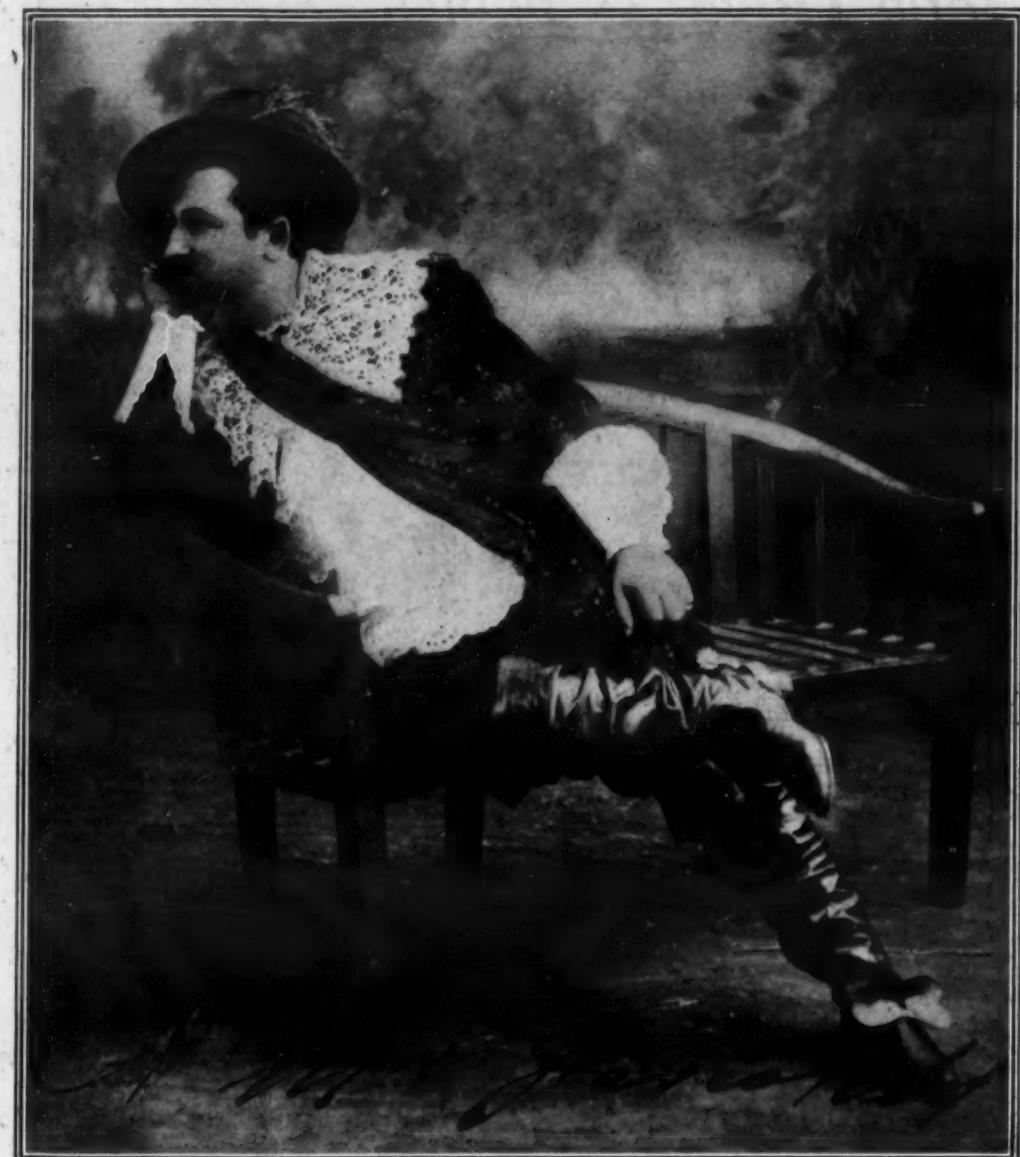
Wednesday, Dec. 2—"Le Jongleur de Notre Dame": Miss Garden; MM. Renaud, Dufranne, Crabbé, de Segurola, Vieuille.  
Friday, Dec. 4—"Cavalleria Rusticana": Mmes. Labia, Mariska-Aldrich; MM. Taccani, Poiese. "I Pagliacci": Mlle. Espinasse; MM. Zenatello, Sammarco, Crabbé. "La Chair," with Mme. Valéry. Saturday, Dec. 5, Matinée—"Le Jongleur de Notre Dame."  
Evening—"Rigoletto": Mmes. Tetrazzini, Mariska-Aldrich, Severina; MM. Constantino, Sammarco, Arimondi.  
Monday, Dec. 7—"Le Jongleur de Notre Dame."  
Wednesday, Dec. 9—"Cavalleria Rusticana," "I Pagliacci," "La Chair."

During the past ten days Oscar Hammerstein has fired two more opera war shots from his stronghold on Thirty-fourth street—"La Chair" a ballet—pantomime by Waguet and Chantier, and the début of the new Spanish tenor, Florencio Constantino.

"Le Jongleur de Notre Dame" had its second, third and fourth repetitions on Wednesday evening and Saturday afternoon of last week, and on Monday evening of this week. Large audiences testified to the hold which the delicate little work with its pathetic story has obtained on the New York public. There is an old-world charm about the "Juggler" which makes a special appeal to the reflective side of the busy man or woman of the financial and social vortex.

The performances of the time-worn "Cavalleria" and "Pagliacci" reflected credit generally on those concerned in the presentations. Mlle. Labria's *Santuzza* deserves honorable mention for its dramatic and realistic conception. Her singing confirmed the excellent impressions which she gave in her previous performances. Espinasse made her first appearance as *Nedda*. Her work was satisfactory and along conventional lines. Zenatello sang *Canio* in his familiar, energetic, dramatic manner.

The program states that "La Chair" is an "operatic ballet." The parts were assigned to the following dancers: Odette



**FLORENCIO CONSTANTINO AS "THE DUKE"**

Valery was the wife, Mr. Mornae the husband, and Christine Kerf, the lover.

The theme of the plot which is hinted at in the title deals with the world, the flesh and the devil. In the tragic end a severe retribution overtakes the worldly ones. The music, which is pretty and based on dance rhythms is well adapted to the essentially ordinary story. The dancing though somewhat "vaudevilleish" was well done, and received a short round of applause. In these days of the so-called "decadent school" this case may have a following, but any one who recalls the graceful, melodious Delibes ballets given here almost a generation ago will second a motion for the re-

tirement of "La Chair" in their favor.

The performance was repeated on Wednesday evening.

On Saturday evening "Rigoletto" was revived for the benefit of Constantino, a newcomer in the Hammerstein forces.

Constantino rejoices in a voice of soft and melodious quality, which he uses in the popular Italian style. With recollections of Bonci's *Duke* still fresh in the memory of the audience, Constantino had an extra difficult part to perform. But the hearty applause from all parts of the house without territorial restrictions was evidence that he had established himself in popular favor.

Spring. She is also booked for April 19 and 20, with the Orpheus Club, of Buffalo.

## MISS COTTLOW IN NEW HAVEN

Sterling American Pianist Wins Genuine Ovation as Soloist

NEW HAVEN, CONN., Dec. 7.—Augusta Cottlow's appearance with the New Haven Symphony Orchestra last week added another triumph to the long list already acquired by this gifted and popular young pianist. She played to an enthusiastic audience of over three thousand and received a genuine ovation.

She chose the extremely difficult Liszt Concerto in A Major, which calls for a wonderful amount of technic.

This she possesses in abundance and, more than technical skill, she has unusual refinement of taste, which made the daintier passages so admirable. One of her greatest charms is her ease of presence and her quiet command of the keyboard.

She was enthusiastically recalled and gave as an encore a Debussy prelude, which served purely as a mode of technical display.

The concert had the merit of being just the right length, an hour and a half being occupied.

The program states that the soloist at the third concert to be given Tuesday evening, January 12, will be Olive Mead, violinist.

## Mme. Merritt-Cochrane's Engagements

Alice Merritt-Cochrane has been engaged to sing Massenet's "Eve" with the Springfield (Mass.) Orpheus, on December 16. This engagement is a direct result of her success at the Springfield Festival last

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## "OUR AMERICAN PUPILS WANT TO GRADUATE TOO SOON"

**Leopold Lichtenberg, Noted Violinist, in Interview Says There Is a Tendency Among Students in This Country to Neglect Preliminary Work—Introducing New Gems of the Modern School a Thankless Task, He Declares**

I knocked at Mr. Lichtenberg's door. Silence.

I knocked again.

This time I was answered by sounds which indicated that in due time and properly clothed (it was 9 a. m.); some one would appear.

The door opened and Mr. Lichtenberg frowned at me, but fortified by a previous experience, I gave him a cheery "good-morning."

"My God," he answered, "you're prompt as a detective!"

He paced the room gloomily.



Mr. Lichtenberg at the Age of Eleven

Suddenly he turned and said: "My young friend you're in difficulty. I sat down last night and rummaged through my effects and all I could find, that would interest you, was a few old pictures and an autograph album.

"Besides, I haven't anything to say. If you can make an interview out of that material, you're a smart man; still, I suppose, (sarcastically) you make them out of nothing, anyhow!"

"I despise interviews and interviewers. What right has the public to bother an artist with impudent curiosity? It's all right for a foreign artist who is here for a few weeks and must get all the advertising he can, but the American musician should depend on the worth of his work to make himself known." And here he actually smiled at me. "If you were a stranger you couldn't get within forty feet of me."

A man is always ill-humored before breakfast, and so I didn't take his words seriously; neither did I find his material as poor as he prophesied.

"Well," he said, with a prodigious sigh, "What do you want me to talk about, what must I say?"

And I, knowing that an artist talks best when he has something besides the interview on his mind, and also knowing that the Margulies Trio had just played the Max Reger trio in public for the first time, to the joy of the critics, who condemned it down one column and up the next, said, "How about the Reger Trio?"

"Ach," he exclaimed, "You can't make me angry. The critics were right; I don't like it myself. It's hard and long and ungrateful to play. Still, some one must play these things, and so we always try to play at least one new work every year. I prefer to play those works which are admittedly great, and which the public likes. The Dvorak trio which we gave on the same program was much better music, and (here he smiled broadly) the audience, the poor audience, must have thought so, too.

"By the way, here's something funny. A clipping bureau became suddenly awake to the fact that something had happened on the day after we played the Reger composition and sent the following letter to Max Reger, in my care:

"Dear Sir:—The enclosed is attracting a good deal of attention in the press and I beg to suggest that you become a subscriber to our bureau."

"The 'enclosed' was the longest clipping which they could find, and was, by an unfortunate accident, the most rabid in its condemnation."

"Let me see your autograph album, Mr. Lichtenberg."

"Well, really," he said, as we looked it through, "I have more than I thought, and they are very interesting, to me at least,

me to practice it to improve my staccato, and here's one by Vieuxtemps, who saw the other, and wrote a similar passage, adding below, 'To further aid in the development of your staccato.'



LEOPOLD LICHTENBERG

One of America's Most Distinguished Violinists, and a Teacher of Broad Experience—For Many Years Identified with New York's Musical Life

for I collected them thirty years ago, when I was a boy. My associations with Wieniawski, who was my teacher, and his

Then he showed me letters from Wieniawski, Liszt, Ernst, Reinecke; one from Joachim to Marsick relating to the latter's desire to study with the great German teacher; one from Davidoff to Servais; letters from the elder and younger Servais, one from Hollman, one from Halevy, one from Meyerbeer; the signatures of Massart, Edwin Booth, the elder Sothern, when he was playing in "Lord Dundreary," and many others. Some of these men he knew personally as intimate friends, others he had barely met, but of all he could relate little intimate occurrences which characterized the man better than any biography.

"If you want to say anything serious in your article," he remarked, with a look which implied his suspicions of my intentions, "You may give my views of the present state of violin playing and teaching. I do not approve of the modern tendency of developing left-hand technic to the exclusion of tone. It is, of course, necessary to be able to play all the notes, but it is just as necessary to have a beautiful tone, and that cannot be developed without long study and concentrated effort. Then, our American pupils want to graduate too soon. They are anxious to play the great concertos but they do not care to do the preliminary work.

"I have yet to hear a modern player who is the equal of Henri Wieniawski. He was a great artist. His technic was equal to any difficulty, his tone was of marvelous richness and sympathy, and his style—" Here Mr. Lichtenberg held up his hands in despair—"How shall I describe his style? It was equal to the demands of the greatest classics, as was shown by the furor he created in Leipzig by his performance of



An Unfamiliar Portrait of Wieniawski

friends, gave me excellent opportunities to get the signatures I wanted.

"Here's a staccato passage written by Wieniawski, with an inscription advising

the Beethoven concerto, and yet he possessed such fire and dash that his playing of 'Zigeuner' music was inimitable. And then his staccato! Henri Wieniawski had one of the greatest violin talents that this world has produced. All I know of the violin I owe to his teaching and inspiration; he was my friend as well as my teacher."

A. L. J.

## SCHELLING PLAYS IN CARNEGIE HALL

Paderewski Protégé Presents Two of His Own Composition in Brilliant Recital

In place of the regular Sunday afternoon orchestral concert at Carnegie Hall, Ernest Schelling, the American pianist, who, under Paderewski's tutelage, has come into international prominence, gave a recital, presenting the following program:

Chromatic Fantasy and Fugue (Bach); Pastorale and Capriccio (Scarlatti); Symphonic Etudes (Schumann); Etudes, Op. 10, No. 10, and Op. 25, No. 3; Two Nocturnes, Op. 27, C sharp minor and D flat, Valse, a flat (Chopin); "Fatalisme" and Nocturne a Wiligrad (Schelling); Alborado del graciola (Ravel); Barcarolle G. minor (Rubinstein); Rhapsodie (Liszt).

The absence of the orchestra had no appreciable effect on the size of the audience, which filled the hall. In appearance Mr. Schelling is tall and thin, with long, black hair, drooping mustache and expressive eyes. His long association with the master, Paderewski, has left its trace in his performance, especially in his pedal work, in the Liszt Tenth Rhapsodie, which was one of the most brilliant offerings of the afternoon. In this, as in other numbers, Mr. Schelling proved himself to be more than a mere virtuoso, establishing his claim as an interpreter of high rank; a player who not only has mastered the technical difficulties of the works he brings forth, but who has studied carefully into the inner meanings, and who succeeds in translating his deductions in a distinctly gratifying manner.

It is said that Paderewski never played the Bach Fantasy in public without practicing it for at least six hours, and Mr. Schelling's performance of this number displayed diligence of a similar order. In the trying presentation of Schumann's Etudes, he showed his devotion to romanticism, his command of emotional expression, and his appreciation of the poetical content of these works. In the Chopin numbers and in the G Minor Barcarolle of Rubinstein, the pianist was perhaps at his best. His own "Fatalisme" is a work of exceptional interest. It is replete with impressionism, and displayed creative talents of a high rank. Some of the newspaper critics commented upon his work as follows:

His technique is equal to all demands, his dynamics are impressive, his pedaling more than commonly skilful, and his interpretations invariably considered and intelligent. Thus he plays Liszt better than he does Chopin, and this about expresses it all.—*DeKoven in the World*.

These two numbers (his own compositions), five by Chopin and others by Scarlatti and Rubinstein, were performed in a skilled and, one might say, gentle manner, while in the Bach and Liszt compositions Mr. Schelling gave an example of forceful appreciation of the large passages that was most satisfying to the many assembled.—*New York American*.

There were many episodes of beauty in his playing of Schumann's Symphonic Etudes, and he played out the poetry of Chopin, especially in the D flat nocturne. But the most delightful playing was in the G minor Barcarolle of Rubinstein and Mr. Schelling's own "Fatalisme," an exceptionally interesting piece, in which there is an onward rush of sound like the irresistible sweep of the ocean waves.—*H. T. Finck in the Evening Post*.

## KARL KLEIN IN COLUMBUS

Young American Violinist Delights Audience at Calvé Concert

COLUMBUS, O., Dec. 7.—Mme. Calvé, assisted by Brahms Van Den Berg, pianist, and Karl Klein, violinist, gave a most successful concert here recently. Mme. Calvé sang with vivacity and sympathy. Karl Klein made a lasting impression by his perfectly sane manner of playing. He quite overstepped the expectations of the audience and won many favorable comments.

The second Twilight Recital was one of unusual interest because Mrs. Kullak-Busse, soprano, the wife of Prof. Busse of the German department of the College of Arts, has just returned from a long period of study with Lilli Lehmann. Her voice is essentially of lyric quality, and her singing shows broad development and fine intelligence. Mrs. Reginald Hidden played the violin obbligato to the opening number.

H. B. S.

# SPALDING

With the Theodore Thomas Orchestra in Chicago

DECEMBER 4th and 5th

"The soloist of the afternoon was Albert Spalding, violinist, who brought forward the third concerto by Saint-Saëns. Of this young artist's success there was never any doubt. Mr. Spalding is a player of distinct and admirable excellence. The violinist possesses poetry in his soul, and, what is of larger importance, possesses the ability to convey it to his music. He produced a tone of really appealing charm and a technical equipment that was more than adequate to meet the demands of the work to which he gave interpretation. The general impression of the whole concerto, the general enthusiasm of the listeners was more than justified by the art that called it forth. Mr. Spalding was compelled to come out once more and play the G string air by Bach as an additional number. In this, as in the previous offering, the artist demonstrated a tone of fervid beauty."

—Chicago Evening Post, December 5, 1908.

"Yesterday's concert was also noteworthy for the fact that it brought before the Chicago public Albert Spalding, who, though only twenty years of age, has already attained such mastery of the art of violin playing that he gave a fine performance of the B minor violin concerto of Saint-Saëns. Mr. Spalding has a remarkable technic, a very fine tone, is very musical and possesses fire and temperament quite out of the ordinary.

"He has a very modest demeanor and his playing is pervaded by intelligence and refinement. He gave an exceedingly brilliant performance of the first and last movements, playing with great rhythmic precision, and in the andantino his pure and resonant tone displayed feeling and taste. He scored a gratifying success and gave a very broad and musical rendition of the air on the G string as an encore."

—Chicago Examiner, December 5, 1908.

"The soloist of the afternoon, Mr. Albert Spalding, confirmed the favorable reports that have come to us from time to time in regard to his European successes. He mastered the technical difficulties of the Saint-Saëns concerto for violin with ease and certainty. He has a command of the tonal possibilities of his instrument which, if it has not exhausted them in point of variety, has at least been brought to an absolute mastery of a smooth, sustained and sonorous legato that includes all dynamic shades with absolute certainty. His musical and personal characteristics coincide. Simplicity, sincerity and a total absence of affectation are the salient qualities, and they offer a firm and sure foundation for future greatness.

"The audience received him with enthusiasm, and demanded an encore, to which the artist responded with the Bach air for the G string."

—Chicago Inter-Ocean, December 5, 1908.



ALBERT SPALDING

"The soloist, Albert Spalding, proved that he has not been overrated. He has an excellent technique, the bow technique, especially; he commands a beautiful tone. His mature interpretation of the Saint-Saëns work was a surprise, for he commands a wealth of nuance associated generally with an older, more experienced musician alone. His appearance was in the nature of a deserved triumph."

—Chicago Record-Herald, December 5, 1908.

"Albert Spalding made a most favorable impression. His musicianship is of a very high order. Rarely is such poise seen in so young an artist. The Saint-Saëns concerto is of such caliber that it requires brains and intelligence for its interpretation. Spalding met its every requirement. This young man has a wonderful future before him. So far he has lived up to his opportunities, and it is fair to assume that he will continue to do so."

—Chicago Daily News, December 5, 1908.

"The soloist of the afternoon was Albert Spalding, a violinist whose successes abroad and in the East had been heralded repeatedly here and whose coming was awaited with interest, not only because of these successes, but particularly because Chicago is the birthplace of the young man, and there was therefore something of local pride in all that he might achieve. It may be said with all verity that he triumphed in Chicago. The audience received him cordially, and after he had played it heaped upon him expression of its approval and good will.

"Mr. Spalding conquers not only by virtue of talents and abilities of high order, but by reason of a modesty of demeanor, a sincerity of manner, and a fine youthfulness that win instant respect and liking from the onlooker. He is just in the first flush of young manhood, having but recently passed his twentieth birthday, and his pleasure in his work and the enjoyment of approval that comes to him are so unmistakably genuine and are so simply and unaffectedly shown that no one can help responding to them and admiring both them and him.

"He came forward quietly and modestly, self-possessed and easy in manner, but with nothing of egotism or vanity in his attitude. He took the reception which both audience and orchestra accorded him gracefully and with quiet dignity, and after testing his instrument went seriously to work.

"He is gifted beyond the usual, is this young Chicagoan, and while the Saint-Saëns concerto is not a work to test the fullest reach of a violinist's capabilities, so far as it and the Bach air which he gave as an encore made estimate possible, he is musically, technically and temperamentally equipped to make for himself a high place among the notable violin players of the world. He wins from his instrument a tone of great beauty, one that has warmth and sweetness, no matter at what dynamic intensity it be used, and it is always aristocratic and noble. He makes the violin sing, and sing musically, with good phrasing, fine nuance, and a beauty which tells of the inherent feeling for it, instead of being something merely acquired.

"The simple melody of the Andantino was given with exceptional loveliness of tone and of phrase, and the more brilliant character of the last movement was set forth with a positiveness and decision that spoke not only of high command of all the technic of the instrument, but of a true temperamental grasp of the whole spirit of the work. The Bach air was read broadly and warmly and with an occasional touch of boyish sentiment that, without marring the dignity of the composition and its interpretation, added a certain charm to its performance."

—Chicago Daily Tribune, December 5, 1908.



"Albert Spalding, whose violinist accomplishments and victories in foreign lands have not spirited him from the attitude of manliness, by reason of his merits and accomplishments, achieved a triumph yesterday. At the threshold of his twentieth year he has advanced sanely and solidly in his chosen profession without adventitious aids, and is to be regarded as a violinist of great promise. The Saint-Saëns concerto, while complying with the Frenchy trend of the program, is not a composition to test the height and depth of the artist's metier, yet it was sufficient to show the capabilities of this fine, manly young player of excellent technic."

—Chicago Daily News, December 5, 1908.



Dear MUSICAL AMERICA:

Some gentlemen who are closely associated with the New York Symphony Society assure me that the statement imputed to Gustav Mahler, after the last concert of the Symphony Society, to the effect that it was impossible for a conductor to do himself justice if the musicians of the orchestra would not attend rehearsals but sent inferior substitutes, and even when they did attend would not sit through a whole rehearsal, has no foundation, and that Mr. Mahler denies that he made such a statement.

As Mr. De Koven, the musical critic of the New York *World*, was the authority for the statement, the issue is really between Mr. Mahler and Mr. De Koven, and I leave it to these two eminent gentlemen to settle it between themselves.

"Allee samee," no harm has been done if attention has been called to the well-known fact that the musicians in our leading orchestras do not attend rehearsals as they should, and are forced to send substitutes, for the plain reason that they do not receive compensation enough for their services. This is a serious issue, as it affects not only the character of an orchestral performance, but limits the conductor's ability. It surely must appeal to fair-minded people that the pay of the musicians should be sufficient, in view of the greatly increased cost of living in a city like New York, to enable them to live respectably and do their whole duty by the prominent organizations of which they are members.

This indeed, you will remember, is the burden of the interview you published the other day with Richard Arnold, the concertmeister and vice-president of the Philharmonic, who did not mince matters at all, but plainly stated that the reason why the Philharmonic must be reorganized and placed on a better basis—in other words, made a really permanent orchestra—is that under existing conditions the musicians do not get a fair show.

\* \* \*

Recently I have intimated that things at the Metropolitan were not harmonious, and that there was liability of an outbreak, especially as the management was liable to be face to face with a serious deficit before long, notwithstanding that the subscription this year has reached the enormous figure of nearly \$1,000,000, and gone over \$1,000,000 if we include the \$100,000 subscription in Brooklyn and the \$150,000 subscription for the Metropolitan opera company in Philadelphia. I also told you that "Tiefland" had scored a *fiasco d'estime*.

How justified I was in making this statement is shown by the fact that "Tiefland," after one more performance, is to be withdrawn. And that suggests to me to ask why Mme. Destinn, the Bohemian prima donna, who has certainly shown a great deal of ability, and who has a fine voice, though it is a little thin and hard in the upper register, seems to be getting little if any show at the Metropolitan? There has been some report that she has not been in good health.

\* \* \*

The clash at the Metropolitan, between Mr. Dippel and some of the leading singers, on the one hand, and Signor Gatti-Casazza, backed by the directors, on the other, was to have been expected, though, as far ago as last June MUSICAL AMERICA was the only paper to announce that Signor Gatti-Casazza was the real director in power.

er, while Mr. Dippel was his assistant, rather than his associate.

The breach between the contending forces is due to a number of causes. In the first place, there has been little if any discipline for years at the Metropolitan. Under the régimes of Henry E. Abbey and Maurice Grau, the great stars were practically permitted to have their own way with regard to their conceptions of rôles, and particularly with regard to their disinclination to attend rehearsals. Conried, a disciplinarian, attempted to remedy this somewhat, but was not very successful.

In this situation we have the manager's side; then there is the singer's side, and finally there is the conductor's side. Abbey and Grau were content with a *laissez-faire* policy, and were satisfied if the general results were good and the box office receipts were large.

Conried had different views, and thought that the manager had something to say with regard to the general conduct of the opera, and also considered that the party responsible for the performance was the conductor. Hence it was important that artists should permit the criticism of the conductor with regard to their conception of rôles, with regard to the way they sang certain portions of their rôles; and it also logically followed that if the conductor was to be responsible, it was necessary to have rehearsals, especially in cases where some of the leading singers had not sung together, and when, as is well known, many of the leading artists are accustomed to make "cuts," which is liable to lead to confusion if these "cuts" are simply explained before the performance to the conductor, instead of being gone over with him at rehearsals.

The great artists naturally take the position that, having the rôles for which they are cast at their finger-ends, it is an exactation to call upon them for rehearsals which they do not need, and which, they claim—and with seeming justice—exhaust their vitality and so take away from their ability to do themselves full justice at the performances.

"How can I," said a great prima donna to me once, "go to rehearsal in the morning, which may last till one or two, and even three o'clock, in the afternoon; then go home tired? I dare not eat a heavy meal, however hungry I may feel, because that would prevent my singing well. Then I have to go to the opera house early to dress and make ready for the performance. So I am not at my best, therefore I avoid rehearsals as much as I consistently can. While I admit they may be necessary for the conductor and for some of the other artists, perhaps for some of the lesser members of the cast, the chorus and even the orchestra, they are a very serious burden to the singer who is expected by the public to be fresh and in the best voice."

\* \* \*

It was of course natural that Mr. Dippel should take the side of the artists, and be inclined to be very lenient in any friction between them and Conductor Toscanini with regard to matters of discipline and rehearsals. Mr. Dippel is an artist of high standing himself, and so appreciates the artist's position. On the other hand, accustomed to European routine, Signor Gatti-Casazza would naturally insist upon discipline; would naturally exercise the right, through a conductor of such eminence as Signor Toscanini, at least to suggest even to great prime donne that their conception of a part was not in accordance with his own, and should maintain his position by the declaration—as Signor Toscanini has done, that his view is that of the composer. Furthermore, a conductor with the experience and conscientiousness which undoubtedly influence Signor Toscanini can claim, with justice, that unless he has a fair amount of rehearsal he cannot be responsible for the performance, cannot do himself justice. What applies to the singers, in a minor way applies to the orchestra. The musicians state that they cannot do their full duty at the public performances if they are worn out by constant rehearsals.

These are problems which are not so easily settled as people might think. The solution would probably be a concession on both sides; the avoidance of general rehearsals except where they are absolutely necessary, and a disposition on the part of the artists to be reasonable and not overbearing, and considerate of the conductor, for, after all, the public can judge only of the general results of a performance, and these results must surely be impaired unless

the artists, orchestra, chorus, all work in harmony with the conductor.

\* \* \*

It all depends upon the point of view. Life is so varied and our conceptions of anything differ so radically from the conceptions of the same thing by others, that it is difficult to establish a standard.

This is shown by the radical difference of opinion with regard to the recent performance of *Carmen* by Maria Gay, the prima donna who has made some success in London and elsewhere, particularly in the part of Bizet's heroine.

One critic thinks that in her realism she is coarse, vulgar to the verge of the brutal. Another thinks that her characterization was made in broad, masterful, natural touches; that the realistic manner in which she played and sang was in conformity with the character of the Spanish cigarette girl, whose methods to allure and attract are broad, in conformity with her more passionate Southern nature, who has not the refinement of the French coquette.

This, of course, brings up the old discussion as to whether suggestion is not more artistic than realism. With a majority of the public, realism has always been attractive. That is why people will crowd to see a baseball game on the stage, and go into ecstasies when a real locomotive rushes across the scene.

Cultivated persons, however, would rather follow the canons of Greek art, which leave something to the imagination.

\* \* \*

As a contrast to the realism of Maria Gay, one can always look with pleasure at any performance given by Mary Garden. In "Thaïs," for instance, where she has to play the part of a courtesan, she never goes beyond a certain point, so her impersonation always remains artistic, though it never loses in force, in its appeal, or in full delineation of the character she assumes.

In the same way, in "Le Jongleur de Notre Dame," where she has won another merited success, she never transgresses artistic ideals, though she is always vital. If she is open to criticism at all it would be that in her extreme, nervous desire to get everything out of the rôle that is in it, and capture her public, she is sometimes lacking in that repose which is necessary if you desire to bring out strongly marked characteristics, for which you must have "contrast."

Apropos of this opera, it may be well to note that the translation of "Le Jongleur de Notre Dame" is not "The Juggler of Notre Dame," in the sense of meaning the celebrated church in Paris, but "the juggler of Our Lady." In the second and third acts, an image of the Virgin is the center around which the plot revolves.

While I am on the subject of realism kept within artistic bounds let me refer to Mme. Gerville-Réache's performance of *Dalila*, in "Samson et Dalila," at the Manhattan, which, while effective to the last degree, voluptuous in appearance and seductive, never for an instant could offend, even those inclined to be prudish.

And that is, no doubt, one of the many reasons why Mme. Gerville-Réache makes so strong an appeal to her public.

\* \* \*

In an interview cabled from Berlin, Mme. Schumann-Heink, who is to be the *Clytemnestra* in the production of Richard Strauss's "Elektra," in Dresden next month, and who is now singing at the Berlin Royal Opera, says that while there are among the "Dollar Princesses and Princes of New York," to quote her, some who appreciate art, New York is not the chief seat in America of appreciation of art. It is in the interior of the United States that real enthusiasm is to be found, says she.

This will be balm to "misunderstood" Chicago!

At the same time there is some basis for Mme. Schumann-Heink's criticism. It is not considered fashionable to appear in a box in the grand tier at the Metropolitan Opera House till nine o'clock or a lit-

tle after, because fashionable people are not supposed to dine early enough to get to the opera on time. It is also not considered fashionable to sit out the whole of the opera, because fashionable people have to get away before the crowd does, so as to be in time for supper.

The humorous result of this is that there are hundreds of our "fashionables" who have never heard the first act of any opera they have witnessed, and have never heard all of the last act of any opera they have witnessed; and it would not be too much to say that, with some of the young men of the "fashionables," when Wagner is spoken of, they are more inclined to think of a certain baseball celebrity than they are of a certain eminent composer.

\* \* \*

At a recent Sunday concert at the Metropolitan the triumph of Albert Spalding, the young American violinist was shared by Mme. Von Niessen-Stone, who sang the *Giaconada* aria with such dramatic breadth and fine tone as to arouse enthusiasm. True, Mme. Niessen-Stone is of the German school, but she is a good example of that school.

Mme. Von Niessen-Stone is certainly a valuable member of the Metropolitan Company, and it is to be hoped the management will give her more opportunity than she has had hitherto.

\* \* \*

Walter Damrosch has recently published his views on the lack of love for music in the average American home, which he says, after business hours is given up to the discussion of the cost and manufacture of bacon and eggs.

Our amiable Damrosch has got hold of an idea—but only by the end of the coat-tail. I hope to take up the subject at greater length soon, and to show that we really are a musical people—though perhaps not from the point of view of a symphony conductor.

What we need, and what all people need, is to be educated for recreation. That, we do not yet understand. And that is one of the reasons why so many of our business men—and even of our women—are hopelessly lost when the duties of the day are done. They have never been educated for recreation!

Best regards,  
MEPHISTO.

#### It Was Conried, Not Dippel

NEW YORK, Dec. 4, 1908.

My Dear Mr. MEPHISTO:

You are such a devil of a good fellow that one doesn't like to call you down when you slip up. But in justice to Mr. Dippel, in your paragraph in reference to my opera in which you quote the *World* article—that Mr. Dippel referred me to the managers abroad—this is an error, for it was not Mr. Dippel, but Mr. Conried, who referred me to the European managers.

Won't you find a place to correct this? I am deeply indebted to you for your generosity in printing news of my opera, and trust that I may have an opportunity to show the goods to my countrymen, now, that I shall have a chance abroad.

Your faithful friend,  
ALBERT MILDENBERG.

#### RECEPTION TO CHAMINADE

Washington Musicians Meet French Pianist and Composer

WASHINGTON, D. C., Dec. 7.—Mme. Cecile Chaminade was tendered a reception on the afternoon of December 6 in the studios of Mary A. Cryder, who is to manage her only Washington appearance. A short program of the French pianist's compositions was rendered by some of Miss Cryder's advanced pupils. Many notable society people and musicians were present.

The first of the Charlton-Smith series of concerts presented Mme. Gadski, soprano, assisted by John La Forge, pianist. Mme. Gadski was recalled many times.

W. H.

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## The Rival Forces in the Merry Opera War at the Metropolitan



[Continued from page 1]

rehearsals and other matters, not from any desire on the part of Mr. Gatti-Casazza or Mr. Dippel to antagonize one another, but simply because when two men are giving directions about the same thing they are very liable to conflict with one another.

Finally, matters got to a climax, and Mr. Gatti-Casazza, who, as already stated, had acted throughout with great self-restraint and had shown the utmost courtesy—as an Italian gentleman always does—in his attitude to the artists, but who had nevertheless insisted upon discipline, which has heretofore been absent from operatic matters at the Metropolitan, was forced to take a definite stand and assert himself.

In this situation, it may be well to say that as far back as last June MUSICAL AMERICA distinctly announced that the relations between Mr. Gatti-Casazza and Mr. Andreas Dippel were defined in the following statement by Mr. Gatti-Casazza—that he (Gatti-Casazza) was to be the supreme director, with Mr. Andreas Dippel exercising authority, but only with his permission and under his direction.

It is but fair to Mr. Gatti-Casazza to say that the situation was forced upon him. He did not make it. It was forced upon him by the action of the principal artists at the opera house, who had been accustomed for years to the lax methods of previous managers, who had carried out their own conceptions of their rôles practically without any interference from the conductor, and who, in the majority of cases, had declined to attend rehearsals—which was one of the causes of friction, by the by, with Mr. Conried.

Mr. Toscanini, the conductor, insisted upon rehearsals and also, it seems, took issue with some of the stars with regard to their conception of certain of the rôles they played, notably in the case of Mme. Emma Eames's conception of the part of *Tosca*, which Mr. Toscanini stated was not in accordance with the views of the composer, Puccini—and further, in the case of Miss Farrar, who is, like Mme. Eames, a lady of much independence of character and has a habit of expressing her sentiments very plainly when she thinks her artistic rights are in any way infringed upon.

In these clashes—which are natural to the operatic, and, indeed, to the dramatic stage as well—Mr. Dippel's disposition, as an artist, was naturally to side with the artists, and so the situation went from bad to worse, till finally Mr. Gatti-Casazza saw that there was nothing to be done but to make his position, and that of Mr. Dippel and that of Mr. Toscanini, the conductor, clear to the artists and to the public.

The opportunity for this came a few days ago, when Mr. Gatti-Casazza's contract was renewed, as well as Mr. Toscanini's, for the full term of three years—but Mr. Dippel's was not renewed. This caused Miss Farrar—who had looked to Mr. Dippel rather than to Mr. Gatti-Casazza—to draw up a letter directed to the Board of Directors of the opera house, requesting them to renew Mr. Dippel's contract as they had done Mr. Gatti-Casazza's. This letter, it seems, was then also signed by Signor Caruso, Signor Scotti and Mmes. Eames and Sembrich, all of whom are very friendly to Mr. Dippel.

This plain statement of fact disposes of one charge which has been made, to the effect that Mr. Dippel induced the artists to write this letter. He did not. Miss Farrar was the originator of the scheme, which resulted, however, somewhat disastrously for the artists and Mr. Dippel—namely, in a declaration by the Executive Committee of the Board of Directors—Messrs. William K. Vanderbilt, Kahn and Griswold—to the effect that it is not possible to administer an organization like the Metropolitan Opera under two heads, and that it was never intended that it should be so administered. While in their letter they expressed the friendliest sentiments towards Mr. Dippel and a high appreciation of his talent and the work he had already done, they made it quite clear that Mr. Gatti-Casazza was the supreme executive head of the organization, and they trusted that the artists would cooperate with him to produce the best results, so that the Metropolitan Opera House might take its place as the best and greatest among operatic art institutions.

This declaration naturally threw the artists into a ferment, and practically placed Mr. Dippel *hors de combat*, for it amounted to declaring that the renewal of his contract would depend upon his working satisfactorily not merely with Mr. Gatti-Casazza, but under his direction and control. It also meant that the directors were determined to uphold not only Mr. Gatti-Casazza, but Mr. Toscanini, the conductor, in their insistence upon discipline on the Metropolitan stage, in their insistence upon proper attention to rehearsals, and in their insistence on the right of the conductor to at least suggest to artists, however eminent, that their conception of some rôles was not in accordance with the views of the composers of the operas they were undertaking to represent.

Since the trouble began there have been statements, counter-statements and interviews with the various parties interested. Among the mis-statements which it is proper for us to correct was one to the effect that Mr. Gatti-Casazza is opposed to Ger-

man opera, and that the result of his being placed in supreme control would be the relegation of German opera to a very inferior position in the répertoire of the Metropolitan.

Here, again, it is but fair to Mr. Gatti-Casazza to state that while he was manager of the Scala, he showed eagerness to give the finest representations possible there of German opera, and went so far in the matter as to arouse a strong feeling of resentment in leading Italian musical circles. One of the reasons given to prove that Mr. Gatti-Casazza is not favorably disposed to German opera, is his reported selection of Mr. Toscanini to conduct the performance this week of the "Götterdämmerung," when Mr. Mahler, the eminent German conductor, is in the city and under contract to appear with the Metropolitan Opera Company.

This is easily explained by the fact that, in the first place, Mr. Toscanini has conducted this opera with great success before; and, in the second place, Mr. Mahler's contract with the Metropolitan Opera Company does not begin till the 17th of December, and he arrived in this country ahead of time, in order to conduct certain symphony concerts before his contract with the Metropolitan begins.

If as much German opera is not given as some of the lovers of German opera would like, it will be solely, as Mr. Gatti-Casazza has intimated in an interview, because the public does not support these performances sufficiently to warrant their being given in greater numbers; for, after all, whether one man is manager or another, he must in a large measure be governed in his policies by the receipts of the box office.

For the present, peace has been declared. Mr. Dippel has refrained from any further statement than one to the effect that he will be glad to work under Mr. Gatti-Casazza's direction for the balance of the season, and do his utmost to make the performances successful and acceptable to the public.

The artists appear to have accepted the situation, though some of them, to judge by their interviews, have done so with bad grace.

So far as the music-loving public is concerned, there is no question that the placing of the responsibility with one man, especially a man so eminent and experienced as Mr. Gatti-Casazza, is a distinct gain, particularly as some of the performances have not been up to the Metropolitan standard for the plain reason that a number of the artists engaged—notably some of those engaged by Mr. Dippel—have not met the requirements of the situation—and this in regard to well-known operas, both German

and English, which have been much better given under the direction of former managers.

It appears that a somewhat similar situation has arisen at the Opera House in Paris, where a dual responsibility in the management led to a great deal of trouble owing to a direct difference of opinion between what might be called the "musical" and "business" viewpoints of M. Messager and M. Broussan, the two directors, and the result may be that the Minister of Fine Arts, who has supreme authority in the matter, may possibly oust both directors and choose another. M. Messager has already resigned.

Now that Mr. Gatti-Casazza has supreme authority, and appears to have absolute confidence of the directors, it is to be hoped that something will be done to remove the terrible scandal with regard to the management of the box office of the Metropolitan. The fact that you cannot get tickets at the box office for a performance, except in one of the rear rows, while a crowd of blatant speculators assail you on the steps of the opera house and tell you frankly that if you want a good seat you have got to go to them, has for a long time appealed to music-lovers as something which needs drastic reform. The idea that \$2 seats should be sold for \$4 and \$5, while seats in the orchestra are held at \$7 and \$8, even on nights when there is barely half a house, should appeal to men like Mr. Vanderbilt, and Messrs. Kahn and Griswold, as a condition of affairs which needs adjustment quite as much as did the placing of the responsibility of the management in the hands of one man.

Mr. Vanderbilt and his coadjutors should remember that to make an operatic season successful requires the support of the public. The subscription, large as it is, will not be sufficient this season to meet the expenses, by three quarters of a million dollars, to say the least. This large sum must be supplied by the public, and to attract the public they must not only provide performances of at least as high a standard as the public has been accustomed to, but they must see to it that the box office is run with some due regard to fairness, and is not placed at the mercy of a horde of hungry speculators.

## LILLIAN NORDICA GETS OVATION IN SEATTLE

Prima Donna Sings with the Kegrize Orchestra and Pleases a Record-breaking Audience

SEATTLE, WASH., Dec. 5.—The last concert of the Seattle Symphony Orchestra was a triumph for both that organization and the soloist, Mme. Nordica. The audience was magnificent and applauded without stint.

Mme. Nordica sang a group of songs, "Elsa's Dream" from Wagner's "Lohengrin" and the Cavatina from Gounod's "Queen of Sheba." In addition to these she was compelled to add as many more before the audience would be satisfied. The orchestral accompaniments were perfect and won encomiums from the great singer.

The orchestral compositions played were Grieg's "In Autumn," a selection from Parsifal, Tschaikowsky's Andante Cantabile from Op. 11, and the Liszt Polonaise No. 2. The players were well handled by Director Kegrize and shared in the ovation given the soloist.

### Hartford Sängerbund to Build

HARTFORD, CONN., Dec. 7.—The Hartford Sängerbund will erect a handsome structure next Spring on the site of the present Club House on Wells street. The large increase in the membership of the society has made this necessary. The following officers were elected at the last meeting: President, M. Schrepfer; vice-president, Otto Marte; secretary, H. P. Blume; treasurer, F. D. Mann; director, A. Weidlich, and accompanist, B. Carruth. W. E. C.

Besides singing *Scarpia* in "Tosca," Jean Périer, who appeared as *Pelléas* at the Manhattan last season, has been Sharpless in the Paris Opéra Comique production of "Madama Butterfly."

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## GOOD BERLIN POSITION FOR AMERICAN

**Louis Persinger Appointed One of the Concert-Masters of New Blüthner Hall Orchestra—Russian Balalaika Players Make a Sensation**

BERLIN, Nov. 30.—Louis Persinger, an American violinist, has the honor of being a concert-master in the new Blüthner Hall Orchestra. He is an extremely talented artist and plays with fervor and authority. Before coming to Berlin to assume his

Wolf's "Verborgenheit" and "Lungi dal caro bene," by Secchi. She had great success with both press and public. She has already made several "guest" appearances in opera in different German cities, making a most favorable impression.

The Balalaika Orchestra of St. Petersburg, which is under the protectorate of the Czar of Russia, is delighting Berlin these days with its novel and interesting concerts. The organization is similar in object to our university mandolin glee clubs. The sound of the ensemble is also



LOUIS PERSINGER

An American Violinist Who Has Been Appointed Concert-Master of New Orchestra in Berlin

new duties he was concert-master at the Théâtre Royal de la Monnaie, Brussels.

He came abroad in 1900 to study with Becker in the Leipsic Conservatory, where he remained four years. In 1905 he went to Brussels and studied with Ysaye two years. He concertized in Brussels, Liège, London and other centers this Fall, and gives a concert here later in the season. Gabriel Fauré, the great French composer, chose Persinger to play with him in his piano quartet, op. 15, in Berlin last Sunday. The other two were Roenicke, viola, and Loewensohn, cello. In the forenoon of the same day Mr. Persinger played a beautiful solo in the American Church.

Alice Sovereign, the American contralto who has done a great deal of concert and oratorio work in her own country, and is now in Europe, coaching for opera, sang in Nuremberg last month at the Sixth People's Concert with the Philharmonic Orchestra, under Bruch. Her first number was an aria from "Samson et Dalila," and the second, Brahms's "Sapphic Ode," Hugo



CARRIE M. ZUMBACH

One of St. Paul's Pianists, Who Has Gone to Berlin to Study with Mme. Carreño

not unlike a mandolin club, though far better balanced and more satisfactory. To begin with, the balalaika is a three-stringed instrument of a mandolin character, originating with the peasant class of middle Russia.

Basil V. Andreeff, the director and organizer of the orchestra, took this originally simple, crude instrument and improved upon it until now he has instruments of like character and different size capable of producing four-part harmony with exquisite effect.

The smaller solo instruments are picked like a mandolin with a piece of tortoise shell, while the larger ones are plucked like a guitar. Besides the various-sized balalaika the club makes use of two spinet-shaped instruments of zither character, with full tones like a harp, for accompanying. The ensemble is beautiful. The mission of the organization apparently is to delight. It is booked for eight concerts here in ten days, and using the largest halls at that. It was brought here by Wolf, the well-known concert agent.

Edna Dunham, soprano, of Chicago, a pupil of Chris Anderson, in the Chicago School of Music, has entered the McKenzie-Wood studios on Barbarossastrasse.

Miss Dunham is studying for opera and her American work has been so good that Mme. Wood has entered her immediately in the opera classes. She is coaching with von Fielitz.

Katherine Hoffmann, accompanist with Mme. Schumann-Heink, is visiting her brother, Edward Collins, who is studying piano here with Rudolph Ganz.

Mrs. Frank O'Meara, contralto of the People's Church of St. Paul, and pupil there of Mrs. De Wolf, is coaching with Loewe in Berlin.

Carrie Zumbach, piano pupil of Murdock in St. Paul, is here to study with Teresa Carreño.

ner, of Strassburg. The composer played the piano part.

Wednesday last was "Busstag," or day of penitence, in Germany. Being a holy day, the concert halls were almost all given over to oratorio. The Royal Opera Chorus sang "Parsifal" in concert form under Strauss at the Royal Opera House. The Mozart choir sang the "Creation" under Max Battke in the Mozart Hall. The Oratorio Society of Rixdorf, a new organization, sang for the first time in Berlin, in the Blüthner Hall, giving Handel's "Saul." Arthur van Ewyck, the American baritone, sang the name part. Alexander Heinemann again had the chance to delight Berlin with his rendering of "Elijah." The work was given in the Theater des Westens by the New Oratorio choir, under Weinbaum. The Pfannschmidtscher Choir gave Bach's "St. John Passion" at the Royal High School of Music.

Ferenz Hegedüs, violinist, in his concert in Beethoven Hall, played for the first time in public a violin sonata in G Major by Guillaume Lekau.

Sandra Drucker, pianist, introduced a new piece by Rachmaninoff to Berlin on Tuesday. It was a set of variations on a theme of Chopin's.

Anton van Rooy, the Wagnerian baritone, and Felix Mottl, with the Philharmonic Orchestra, gave a concert in the Philharmonic on Thursday.

Putman Griswold, the Berlin Royal Opera basso, was the drawing card of a big concert in the Philharmonic on Wednesday. The occasion was a sacred concert by the Philharmonic chorus under Ochs.

Charlotte Raschig, soprano soloist of the American Church in Berlin, sang last week with the Spandau Orchestra.

Mae Scheider, of New York, one of Lamperti's most talented pupils, made a sensation at her debut in "La Traviata" at the Zurich Opera, where she is engaged for four years.

Francis Hendriks, the Denver pianist and composer, and Louis Siegel, violinist, are booked for a joint concert in Mozart Hall on December 11. Mr. Hendriks will play his new Etudes published last year by a Leipzig firm and his "Petit Cloche."

Inga Brown, for many years a pupil of Xaver Scharwenka, has opened a studio to teach piano in Berlin. Mrs. Brown's home originally was in Yankton, S. D.

JASON MOORE.

### Work, Study and Wait, Says Sembrich

Regarding the past and the present, Mme. Marcella Sembrich, the distinguished soprano, who has announced her retirement from the operatic stage February 10, 1909, said in a recent interview:

"I think possibly it is a trifle easier to obtain recognition now than it was twenty-five years ago."

"If this be true from one side of the question, it is almost to be deplored. Long years of training perfect the voice. No matter how marvelous the natural tone, only time and labor can bring fulfillment."

"I suppose the more rapid rise to attainment that is now possible may be accounted for in the widening opportunities, particularly in America."

"But whatever the cause that might curtail a few years of deferred recognition, there is still one message that I would send all operatic students. Work! I would implore them, work, study and wait."

"It is the only way—the only sure road to success. I would repeat it over and over again to the last. Work, study and wait."



ALICE SOVEREIGN

This American Contralto Is Now in Berlin Preparing for a Career on the Grand Opera Stage

Katharine Grey, soprano, a well-known concert singer and singing teacher in the West, is spending the Winter in Berlin coaching with prominent artists. She is a pupil of Lilli Lehmann and has sung extensively in Germany as well as the Middle West States.

Helene Fillebrown, another St. Paul pianist, has arrived in Germany to study with a prominent teacher here.

John A. Hoffmann, tenor, from Cincinnati, Ohio, and singing teacher in the Cincinnati Conservatory of Music for three years, is here to work with von Dulong. He was organist of St. John's German Church and a pupil of Clara Baur.

Francis McMillen, the American violinist, who has been appearing in concert in Berlin of late with splendid success, is billed for a big charity concert next month with Lilli Lehmann.

Of the many string quartets that play annually during the Berlin concert season none excels the Rose Quartet of Vienna. This organization appeared at Bechstein Hall Tuesday evening and introduced a new piano quintet in C Major by Hans Pfitz-

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## TINA LERNER'S WORTH PROVED IN RECITAL

**Brilliant Performance by Young Russian Pianist in New York**

Tina Lerner, the young Russian pianist, who made her first appearance in this country at the opening concert of the Russian Symphony Society early in the season, and who, on account of the unsatisfactory nature of the composition chosen for her début, appeared at somewhat of a disadvantage on that occasion, gave her first recital in New York at Mendelssohn Hall on Friday evening of last week. Miss Lerner fully vindicated herself and gave evidence of attainments that distinguish her as an artist of exceptional ability. Her program was as follows:

Capriccio "On the Departure of a Friend," J. S. Bach  
 Sonata, A major.....Mozart  
 Four preludes.....Chopin  
 Nocturne, E minor.....Chopin  
 Study in G sharp minor, No. 6, op. 25.....Chopin  
 Allegro, de concert.....Grieg  
 Ballade, G minor.....Grieg  
 Study, E major (on a caprice by Paganini).....Liszt  
 Sonnet, del Petrarca.....Liszt  
 Wedding March and Dance of the Elves, from "Midsummer Night's Dream". Mendelssohn-Liszt

That there is a widespread interest in the work of this young artist was made evident by the size of the audience, which completely filled the hall. It was furthermore an audience which expressed deep sympathy in the work of the performer, and the applause which followed each number left no doubt as to the nature of her success. Mme. Luisa Tetrazzini, of the Manhattan Opera House, one of the most distinguished of the young Russian pianist's auditors, led in the handclapping.

The distinguishing feature of Miss Lerner's performance proved to be a beautiful delicacy of touch and an artistic refinement in her conception and interpretation of the various works essayed. Besides the technical perfection, which one necessarily expects in an artist bidding for popular favor these days, Miss Lerner showed a degree of understanding and intelligence which made her work especially interesting.

She proved to be most at home in her presentation of the Chopin numbers, to which she had allotted a goodly portion of her program. What the Liszt numbers lacked in dynamic contrast was compensated for in the brilliance and exquisite nuancing with which she invested them.

The jury of critics passed the following verdict:

Miss Lerner is not a tempestuous player, but her work is marked by a delicacy and fineness that

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TINA LERNER

She Gave Her First New York Piano Recital in Mendelssohn Hall on December 4

make it admirable. She will not pluck the wreaths from the brows of her great compatriots Paderevski and Lhevinne, but they can unhesitatingly admit her to their company.—*New York American*.

Her playing is prettily refined and dainty, yet not in the least affected. Of soul there are not as yet disturbing signs; but that does not mean Miss Lerner's work is dry and without feeling. Her phrasing yesterday showed understanding as well as skill, and one noted no bad habits or marks of poor taste.—*Mar Smith in the Press*.

Miss Lerner's playing, if not remarkable for depth of musical insight, showed rare taste and a high degree of digital facility.—*New York Herald*.

André Hekking, the prominent Belgian cellist, is no relation of Anton Hekking, the well-known German cellist.

Saidee Kaiser, the American soprano, sang Liza Lehmann's "Prince Charming" at her recent concert in Paris.

## TWO PIANISTS WITH BOSTON ORCHESTRA

**Gabrilowitsch and Sauer Soloists at Fiedler's Concerts in New York**

The Boston Symphony Orchestra paid its second visit to New York with Max Fiedler as its musical head last week, presenting a different soloist, as is its custom, at the Thursday evening and Saturday afternoon concerts.

While both times there was a numerous representation of this organization's metropolitan admirers in attendance, there were many more vacant seats than one has learned to expect at a Boston Symphony concert. As the concerts of the other orchestras show a similar falling-off in attendance this season it is doubtless only just to the various bands of musicians and their conductors to lay the blame for this state of affairs at the door of the public itself. The crowds that take possession of the two grand opera institutions six and seven times a week tell the tale.

At the Thursday concert the Boston players offered Beethoven's Overture to Goethe's "Egmont," Richard Strauss's "Ein Heldenleben" and Jan Sibelius's "A Song of Spring" and "Finland," in addition to which Ossip Gabrilowitsch, the Russian pianist, played Rachmaninoff's Second Concerto. The Saturday matinee brought forward Smetana's "The Moldau," Tschaikowsky's Sixth Symphony, called the "Pathetic," Weber's Overture to "Oberon" and Schumann's Concerto for pianoforte, with Emil Sauer as soloist.

Undoubtedly Mr. Fiedler made in general a more favorable impression than on his first appearances in New York. There were still some of the finer graces lacking, but, on the other hand, the nervous energy, virility, and admirably calculated gradation of tone with which the new conductor built up overwhelming climaxes stirred his audiences to a pitch of enthusiasm that vented itself in prolonged demonstrations of applause. The most noteworthy feature of the first program was Strauss's tone poem, "Life of a Hero," which describes in vivid program music

the composer's own struggles for recognition, the attitude of his enemies, his love story, his mission of peace and his final escape from the world. Perhaps nowhere has Strauss demonstrated more imposingly than in this work his command of orchestral technic and resources. It held the audience's close attention, played, as it was, with exhilarating forcefulness.

Mr. Gabrilowitsch, making his first appearance of the season, received a cordial welcome. He played the Rachmaninoff concerto with characteristic brilliancy and elegance of style, making the utmost that could be made of this unsatisfactory composition.

The "Pathetic" Symphony, which is much in evidence this year, had the place of honor at the second concert. Mr. Fiedler's reading of the familiar work gave manifest pleasure to the audience, who also welcomed the attractive movement from Smetana's "Thy Country" cycle. Interest centered in Mr. Sauer's playing of the Schumann concerto, imbued, as it was, with true Schumann-like romanticism. It was beautiful playing and the audience responded by recalling the artist repeatedly.

### ALTSCHULER IN BUFFALO

**Russian Orchestra and Ben Greet Players in "A Midsummer Night's Dream"**

BUFFALO, N. Y., Dec. 7.—The Russian Symphony Orchestra and the Ben Greet players appeared here recently in a performance of Mendelssohn's music and Shakespeare's play, "A Midsummer Night's Dream." The work of the players and the orchestra was, in every way, worthy of praise. The cast of the company was adequate while the work of the orchestra under Mr. Altschuler was done with tonal beauty and smoothness.

The two vocal numbers were taken by Marietta Bagby and Grace Clark Kahler, of New York M. B.

### Archibald Sessions's Second Recital

LOS ANGELES, CAL., DEC. 5.—Archibald W. Sessions, organist, assisted by Eva Young Zobelein, contralto, gave the second of this year's organ recitals in Christ Church on November 18. The program contained Boellmann's "Suite Gothique," a madrigal by Simonetti and a gavotte by Padre Martini, two songs, the andante from Beethoven's Fifth Symphony, and Elgar's march, "Pomp and Circumstance," Op. 39, No. I.

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## CHICAGO SINGER IN PARIS SONG RECITAL

Moszkowski and Hahn Assist Miss Vogelsang—Change in Opera's Policy

PARIS, Dec. 1.—An interesting recital is to be given Monday evening by a gifted American singer, Ephra Vogelsang, of Chicago, who has been working in Paris for the last three years. The concert will be given with the assistance of Moritz Moszkowski, Reynaldo Hahn, Charles Foerster, and Georges Cuignache.

Miss Vogelsang will sing the "Paysage," "L'Heure Exquise," and "Le Printemps" of Hahn and Moszkowski's "Près du Berceau," "Guitare," first rendering from manuscript (the song is an arrangement of the piano piece of the same name); and she will give his "Aria of Zoraja," from the opera "Boabdil," which has been performed in Berlin and Prague, its débüt in Paris. Through interest in her work these composers have consented to accompany their songs. It is a pretty compliment, paid by artists whose reputations are established, to a debutante singer. Foerster, the Hungarian pianist, will play a classic and a modern number. Cuignache, now of the conservatoire, former *chef de chant* of the Opéra Comique, will accompany Miss Vogelsang in her German lieder.

While this is the most ambitious program the young singer has given, and an event which may be considered a débüt, still Miss Vogelsang has been well known in Paris, having had a goodly number of smaller successes. Besides a great deal of salon work, she sang last May the title rôle of "Louise" in the Salle des Annales, with Langlois of the Opéra Comique, creating enthusiasm by her acting. There is probably no American singer in Paris today who possesses more distinct dramatic power than Miss Vogelsang. Endowed with a high soprano voice of most pleasing quality, plus temperament, intelligence and personality, she wants for none of the elements which make the successful prima donna. Her individual and piquant charm should gain for her a place with Fritz Scheff, Alice Nielson, or even Garden and the type of singer that has made so much of Hammerstein's success.

Miss Vogelsang will return to America in the Spring, where she will fill a number of concert engagements.

There has been a slight change in the policy of the Paris operas. The Théâtre de la Gaîté, formerly the scene of Coquelin triumphs, has assumed, under the name of the Gaité-Lyrique, the guardianship of the lighter operas in the répertoire of the Opéra Comique, such as "Mignon," "Gérofle-Gérofla," "La Bohème" of Leoncavallo; while the Comique has added a list of more ambitious works—among them "Pagliacci" and "The Magic Flute"—than has been the custom of Monsieur Carré to produce. The scheme works well for singers and composers as well as for auditors.

The Capet Quartet, it appears, is coming to mean as much to Paris as the Joachim organization meant to Berlin; and as Kneisel and his artists mean to New York. Indeed there are critics who affirm that in



EPHRA VOGELSANG

This Gifted Chicago Singer Gave a Notable Recital in Paris Monday, with the Assistance of Moszkowski and Reynaldo Hahn

certain classics these young men have equaled in point of excellence and understanding the work of that famous German quartet. Last week was presented under the direction of the Dandelot administration the first of six concerts for the audition of the seventeen Beethoven quartets, those surpassing human documents which attain, more certainly even than the symphonies, the highest expression of the soul. Monsieur Capet has made an annual event of these Beethoven concerts, and the increase in door receipts over that of the first year speaks well for the artistic progress of Paris. The Salle was almost as uncomfortably crowded as for the last recital of Harold Bauer. The quartet is composed of Messieurs Lucien Capet, André Tourret, Louis Bailly and Louis Hasselmanns.

LOUISE LLEWELLYN.

Lhèvinne Scores in Denver

DENVER, COLO., Dec. 4.—Joseph Lhèvinne was given an unusually hearty reception at

his recital on December 3 at Trinity Church by an audience composed largely of pianists and students, who at times seemed unable to check their enthusiasm. The house should have been filled, but pianists fail to interest Denverites to the degree that singers do.

Frank A. McCarrell, organist of Trinity M. E. Church, gave the first recital of this season's series last Sunday afternoon, November 29. Adah Marie Castor, soprano, was the assisting soloist. W. S.

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## PETSCHNIKOFF IN PEABODY CONCERT

Boston Orchestra Gives Its One-Hundredth Program in Baltimore

BALTIMORE, Md., Dec. 7.—Alexander Petschnikoff, violinist, gave a recital at the Peabody Conservatory of Music, before an audience that completely filled the hall. He distinctly won the favor of his hearers and was recalled many times; he gave several encores. Clara Ascherfield played the accompaniments.

The Boston Symphony Orchestra celebrated its one hundredth Baltimore concert on December 3, in the Lyric Theater, before one of the largest houses it has played to in this city. Emma Eames was the soloist. The orchestra played with lowered lights and will continue to do so unless a change is demanded by a majority of the patrons of the concerts.

Ernest Hutchinson, of the Peabody Conservatory faculty, gave the second, and last, lecture-recital on ancient and modern dance forms, in the Lyric Assembly Hall on December 1.

Clara Ascherfield, pianist; Edouard Dechrist, violinist, and Bart Wirtz, cellist, gave a recital on November 30. The occasion was Miss Ascherfield's annual recital; the program contained solos for each of the participants and a trio. Miss Ascherfield is an accomplished player and is widely known as an accompanist.

The third monthly Musical Vesper Service was given in the Grace Methodist Episcopal Church on December 6 under the direction of Jenny Lind Green, organist and choir director. Parts of Rossini's "Stabat Mater" were sung by a large choir and the following soloists: Mrs. William Gibson, soprano; Elsie Bishop, contralto; Frederick H. Weber, tenor, and Charles Gerhold, bass; Leon Eiser was the violinist.

Heinrich E. Schuecker, harpist of the Boston Symphony Orchestra, gave a recital at Mt. St. Agnes College, Mount Washington, on December 4.

Joseph Belov, a Russian, and a graduate of the Lemberg Conservatory, has arrived in Baltimore. He will settle here and will play and teach. His three sons are already well established in this city. W. J. R.

### Grand Opera for San Francisco

SAN FRANCISCO, CAL., Dec. 5.—Mario Lombardi, who has presented opera here before, will bring his company from Spanish America for a season beginning in January. The performances will be given at popular prices.

H. C. T.

## Two Institutions Provide Comfort for American Students of Music in Paris

PARIS, Dec. 1.—The American girl studying music in Paris may now live in the Latin Quarter with all the modern comforts that her home life has made a necessity and at a cost which to American ideas seems small. The poor student shivering in front of her little grate fire, lacking comforts and starving herself for economy's sake, has become a thing of the past since the Student Hostel was founded with its American system of heating, its private and public baths, its large, well furnished dormitory, where a room and board may be had for from \$4 to \$7 a week.

The building at No. 93 Boulevard St. Michel was formerly a convent, then stood deserted for several years after the religious orders were driven out of Paris and was rebuilt about two years ago with the assistance of Mrs. Grace Whitney Hoff, an American resident of Paris, who wished to provide a comfortable home for the many American students struggling with the primitive conditions which still prevail in the old parts of Paris. Since that time the work of renovating and Americanizing went on until this Fall, when the Student Hostel could open its doors for the third Winter with every modern improvement finally installed.

Another favorite gathering place of the American students in the Latin Quarter is the American Art Students' Club, at

No. 4 Rue de Chevreuse, which has been in existence for several years. Here the tea hour is the popular time, for not only the resident students, but any American girl who is passing through Paris is welcomed and invited to tea, whether she is known to those present or not.

Tea is always served in the pretty French garden during the Summer months and during the Winter in a large salon specially set aside for that purpose. No matter how hard the girls may be working, all palettes are laid aside, all pianos are closed when 4 o'clock comes, and everybody gathers around the tea urn to discuss the progress or the troubles of the day. This club was founded by Mrs. Whitelaw Reid, and it is due to her that the members are able to extend this invitation to their tea hour to all Americans who may be in Paris.

Only art students are admitted at this house, and the age limit has been set at thirty-five. The rooms are almost all large and pleasantly furnished, the restaurant is excellent and the charge for living at the club only \$1 a day. Both the library and the dining room are open to all Americans, but for house membership an introduction from some one known to the authorities is necessary.

In speaking of the orchestral suite, "La Mer," by Debussy, which was recently performed at a Sunday night concert at the Manhattan, Signor Campanini remarked,

*apropos* of the tremendous difficulties of the work:

"For several weeks, whenever a half, a quarter of an hour remained after an operatic rehearsal in the theater, I would say to my orchestra: 'And now, gentlemen, let us rehearse "La Mer"! There would be a general groan from everybody."

In spite of the difficulties of the score, Signor Campanini is an enthusiastic admirer of the strange work.

### NEWARK ARION CONCERT

Julius Lorenz Directs Chorus in a Miscellaneous Program

NEWARK, N. J., Dec. 7.—The first of the two concerts this season by the Arion Singing Society took place on Monday evening, November 30, at the Krueger Auditorium. The society was assisted by Marie Stoddart, soprano; Marie Heisler, alto; Max Pilzer, violinist; Emil G. Zeh, tenor; John Weissenbach, baritone, and thirty-five musicians selected from members of the New York Philharmonic Orchestra. Julius Lorenz conducted.

The choral numbers were Cursch-Buchen's "Thou Glowing Night"; Radecke's "Youth's Springtime"; Mathieu Neumann's new arrangement of the German folksongs, "With Rest," and "Light Wanderer," and Max Filke's "The Crusader." Miss Stoddart aroused great enthusiasm by her singing of the Polonaise from Thomas's "Mignon." Mr. Pilzer played Bruch's Concerto in G Major effectively. Miss Heisler, who is a native of Newark, was heard here for the first time in concert since her return last Summer from a stay of several years in Germany, where she studied the piano before devoting herself to bel canto. She sang Brahms's "May Night" and Goldmark's "Die Quelle," and she also assisted in the quartet, "Mir ist so wunderbar," from Beethoven's "Fidelio." The orchestra played the overture to Weber's "Euryanthe," "Under the Lindens," from Massenet's "Alsatian Scenes" Suite, and the "Sevillana," from the same composer's "Don César de Bazan."

Marcella Sembrich has founded a scholarship at the Lemberg Conservatory, where she first studied piano with Wilhelm Stengel, now her husband. When she appears at the Opera in Lemberg next Spring for the first time in ten years she will sing Marguerite, Mimi, Norma, Violetta and Gilda.

## ADELA VERNE PLAYS CALIFORNIAN'S WORKS

Pleases San Franciscan Music Lovers by Interpreting Compositions of Albert Elkus

SAN FRANCISCO, CAL., Dec. 5.—Adela Verne, the English pianist, has won the San Francisco musical public not only by her playing, but also by her graciousness in performing the works of a young Californian, Albert Elkus, who has had several compositions accepted by foreign publishers in the last year. Miss Verne made her first public appearances in America in this city a year ago, coming here practically unknown, but her first series of recitals, under the auspices of the San Francisco Musical Club, won recognition for her and enabled her to fill the large Christian Science Hall to the doors. This year she returned after successful appearances in the East and duplicated her triumphs of a year ago. It is a delight to listen to her programs.

Dorothy Pasmore, the cellist of the Pasmore Trio, appeared here during the past week as a soloist, making her début in that capacity. She played the Symphonic Variations of Boellman with technical accuracy and with a clear, full tone, which she possesses the ability to color according to the mood of the composition.

The Minetti String Quartet gave its second chamber music recital playing Mozart's G Minor Quintet, the unfinished Grieg quartet, and the Brahms's Quartet in A Minor.

H. C. T.

### A Charming Little Song

M. Witmark & Sons have just brought out a delightful little song by Mr. Benjamin Jefferson, of Chicago, entitled "The Angelus." Another song—a little lullaby—by the same author—entitled "A Harbor for You," will also be published this month by the Witmarks. There is a gentle, tender sentiment to the words as well as the music of this song by Mr. Jefferson which will appeal to many.

"Das steinerne Herz," by Robert Konta of Vienna, pleased Düsseldorf opera-goers.

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## Truth and Simplicity the Keynote of All Great Art, Says Kitty Cheatham

A chrysanthemum on the mantelpiece leaned far over the side of its vase to salute a blushing rose on the table, drooping under its admirer's gaze; a wide-eyed little Buster Brown boy stole furtive glances of wonder at Murillo's Little St. John and the Lamb hanging in the opposite corner; a little song-darkey lying on the piano, chirruping "De Lawd Am in His Heabun, an' I'se Happy All Day Long," sang lullabies to a blanketed papoose and an Esquimaux baby on the covers of songs overlooking the opposite ends of the keyboard; and in the center of the picture, surrounded by all kinds of suggestions of the bloom and fragrance of life, sat that modern "Pied Piper of Hamelin," Kitty Cheatham. It was in the reception-room of her *gemüthlich* apartment on Fifth avenue, a room in which the atmosphere itself seemed charged with the blue-eyed hostess's beautiful ideals and love for the beautiful.

"I have just come in from the Boston Symphony concert," said this unique interpreter of the pocket-edition joys and tragedies of pocket-edition men and women, who is enshrined in the hearts of children of all ages. "I have always made it a point to hear and learn all I can of all fields of art, and that is a principle I am constantly preaching to young people—to love everything in art. It is a sad mistake to narrow one's self to any one interest; I can enjoy a symphony concert, an evening of chamber music, a performance of 'The Children's Crusade,' a song or piano recital, or an opera with equal relish. But, even then, music is only one of the arts, and I mean that *all* should be cultivated."

"For that reason—for the spirit of genuine devotion to art in its many phases—I love Munich. I can't describe how refreshing it was to drift into that South German city last Summer after inhaling the artificial atmosphere of Paris for five or six weeks. In Paris no woman thinks of going outside of the house without first smearing her face with powder; self-consciousness is in the very air. But in Munich what a contrast! There I would take my bath, brush my hair, and fly off to the picture galleries, wander about in them all day and then away to the opera. It was all so simple and lovely, and I felt so happy and elementary!"

Scattered about Miss Cheatham's room are autographed photographs of many distinguished men and women—a Coquelin, with whom she gave a recital in London

last Summer; a Jean de Reszke, who once called her a painter of beautiful miniatures; a Puccini, whom she initiated into the charms of the real "nigger" songs of "befo' de wah" times; a Lilli Lehman, a Sembrich, a Nordica. Matilda Marchesi is one of the more recent contributors to her gallery. Latest of all is a photograph from a member of the British diplomatic corps in Shanghai, inscribed "à Madame la fee princesse bien aimée de tous les enfants." I was reminded of the universal appeal of this bonnie little American woman's art and that prompted a question about her recital in Paris.

"It was perhaps the most remarkable experience I have known," she replied. "The audience was not made up principally of Americans; on the contrary, it was essentially cosmopolitan. There were many Americans and English people, it is true, but there just as many of other nationalities—French, German, Russian. A most distinguished crowd it was, and the way in which they all seemed to enter into the spirit of the thing was an object lesson to me of the universal language of art based on truth and simplicity."

"In other words, you have the keynote of your art," I interrupted.

"One of the French critics, speaking of my work, termed it 'the complex simplicity of a great art,'" she returned. "But, then, 'complex simplicity' is the keynote of every greatness in life, isn't it? And true greatness in art, as in everything else, can have but one foundation—truth. As for my work in child-songs, please distinguish between childish and childlike. No matter how profound you may be you can never go very far wrong if you have that elementary simplicity which is always a quality of being childlike. It is to the childlike spirit in people, whether they be young or old, that I try to appeal."

This recalled the expression of Lawrence Gilman, who, paying tribute to her privilege of making glad the hearts of children, added that "it is an even more excellent possession of her art that it communicates to those whose hearts are no longer young a sense, both intimate and vivid, of the ineffable imaginings of childhood."

"Simplicity! Simplicity! Simplicity!" insisted Miss Cheatham. "Don't you remember that Guy de Maupassant once said, 'Simplicity is to taste what uprightness is to character'? Truth, sincerity, simplicity—three magic words. Above all, joyousness. I was going to say optimism, but that is a word I don't like, as it is generally so misunderstood—there is no one more repellent than the blatant optimist. But of optimism in its true sense, in its insistence upon the beautiful and the joyous and

the good in life and its refusal to be obscured by adverse conditions, I am an ardent disciple."

"In art, in order to be a great realist one must be able to paint with great accuracy the wondrous beauties of life—what is so obviously real, for instance, as the sunshine?—as well as the hideous moral cancers which so many people think it necessary to reproduce for the public's 'edification,' and which, to my mind, are not the realities of life, at all. It seems to me that the deplorable appetite for the morbid which is catered to by so much that masquerades as art can be eradicated only by our adopting an attitude of no compromise with what is unhealthy and untrue. I am very hopeful for the future of art in general. Things that heretofore have seemed mere possibilities are now slowly—very slowly, it seems, sometimes, for we still seem to be under material domination to a considerable extent—becoming probabilities and are going to ultimate in vital actualities. Who would have believed a few years ago that a little opera with the simple, wholesome lesson of 'The Juggler of Notre Dame' or a play with the uplifting symbolism of 'The Servant in the House' could draw the public. Of course, there are still many people who have eyes and won't see, and there is none so blind, but the outlook is very hopeful."

"What suggested your taking up child-songs, the field you have made so peculiarly your own?" I asked.

Miss Cheatham is heart and soul in her work, and she talks freely, enthusiastically about it, though without any trace of egotism.

"It was the natural outcome of my mental development," was her prompt reply. "I had always believed that there is something divinely natural in what the world calls the supernatural, and for years I had been diving into all sorts of philosophies. Schopenhauer and Kant and all the other cant—the pun was pardonable—"looking for some tangible evidence of that divinely natural something. But the more I delved the farther afield I seemed to find myself. At last I let it all drop and started all over again. I began to realize that the great truths are hidden from the wise and prudent and revealed unto babes. I found it was necessary to become as a little child. Children, instead of being forced into a mould should be our teachers. That awakening came four years ago. It meant a new birth, a new life to me."

"And one of the pleasantest results of my work as a child-interpreter has been the interest that men and women of affairs have shown in it. I was particularly impressed by this last Summer in Europe. In one week I took luncheon with Thomas Hardy, Charles Dickens's son, and Longfellow's son and his wife, all of them staunch endorsers of my aims and ideals. William Wordsworth, the poet's grandson; Robert Hichens and several of the British statesmen were just as interested. Queen

Alexandra wrote me a most complimentary note after my London recital. In Paris I stayed with Théophile Gautier's daughter, Mme. Judith Gautier, and another of my most interested friends was the Duchess de Rohan—still another was Marcel Prévost. I had my plans all laid to go to Europe again early next Spring for a series of recitals, beginning in Berlin, but my season here is booked through so late that I have had to give up the Berlin dates. One of my best recitals this Fall I gave at Hotchkiss, the Yale preparatory school, and I am booked for one at Yale also.

"I am aware that some people unfamiliar with my work are apt to curl their lips and say, 'Oh, Kitty Cheatham—mere baby programs! Nothing classic about them!' But let me point out that Brahms, with his 'Sandmännchen'; Schumann, with his 'Kinderwacht'; Stevenson, Kipling, Christine Rosetti, Longfellow, Tennyson and George Macdonald, for instance, are on nearly all of my programs. But I take issue here, anyway, and want to ask, are we never to have new classics? Must we wait till people are dead and gone before we can consider their writings classics? At my Christmas recital I am going to introduce a beautiful, symbolic little poem by a young poet who is practically unknown. I can't see why it shouldn't be ranked as a classic and I am sure my audience will agree with me."

"My heart goes out to struggling young artists. I have stacks of letters I have received from them asking for suggestions and advice. They come to me and invariably say, 'Oh, but you have so much—and I stop them right there and ask, 'What have I that you haven't?' Absolutely nothing. Come into your birthright and be yourself and let your personality be dominant. It is an inevitable law that what we offer to the world is reflected back as in a mirror.' They say, 'Ah, but your social influence!' I had no more than they have when I started in. And, anyway, let me emphasize the fact that social influence can help one for so long only—and that's not long. If you haven't the fundamental principles essential to the construction of a building that building is bound to topple and fall sooner or later."

"The unfortunate capacity artists have of criticizing one another is so deplorable, to my mind. They don't realize that it is a boomerang that is bound to come back and hurt one's self. The spirit of picking people to pieces is so destructive, especially to the first person. Why can't artists be charitable and appreciative of one another's work? We are all going to get there some day. If only young artists would recognize at the outset that the world is large enough for all, that each one has his place and cannot take that of anyone else! That early writer certainly knew what he was talking about when he said, 'It is all one'

[Continued on next page]

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## SCORES SUCCESS IN PITTSBURG, PA.

**Dr. Ludwig Wüllner Adds One More City to His List of American Triumphs**

PITTSBURG, PA., Dec. 7.—Dr. Ludwig Wüllner appeared here in recital under the auspices of the Art Society, and scored such a success that he was immediately re-engaged for a second recital in January. His recital is regarded as one of the most important events of the present musical season, and his work is receiving the highest praise from critics and public. His accompaniments were played by Conraad V. Bos.

The Apollo Club, Rhinehart Mayer, director, gave their first concert of the present season with Jeanne Jomelli as soloist. The Club sang a light, but very pleasing and melodic program, in excellent style. Mme. Jomelli gave her several numbers in an inimitable manner and made a good impression.

Allesandro Bonci was the soloist at the last concert of the Pittsburgh Orchestra, and sang so well that he was frequently recalled. The orchestra played the second symphony of Beethoven, Strauss's "Till Eulenspiegel," Chabrier's "Marche Joyeuse," which received great applause. The orchestral playing was smooth and well-balanced though the accompaniments and the soloist occasionally seemed to be at variance.

The Orpheus Club, W. A. Lafferty director, sang at a concert given at the Bellevue Club for the benefit of a local charity. The club, which has been organized for four years, recently elected the following officers: C. A. White, president; H. H. Keil, vice-president; W. C. Batchelor, secretary-treasurer; J. M. Martin, librarian; W. A. Lafferty, director.

E. C. S.

### KITTY CHEATHAM INTERVIEWED *[Continued from page 14]*

'spirit and divers talents,' and I try to drive that truth home when I give my little 'preachments' to my young friends, urging them to love everything in art.

"There is a lack of reverence and humility towards art nowadays. In the days of Sir Augustin Daly's company we were content to play any part assigned us, without question, and I cannot be too grateful for my experiences under the direction of that most superb master who ever trained young people. Why, I played all sorts of characters, from the serving-maid in a modern French farce, to *Titania* in 'Midsummer Night's Dream,' for you know, in order to be an artist worthy the name it is just as necessary to be able to do small things well as larger things.

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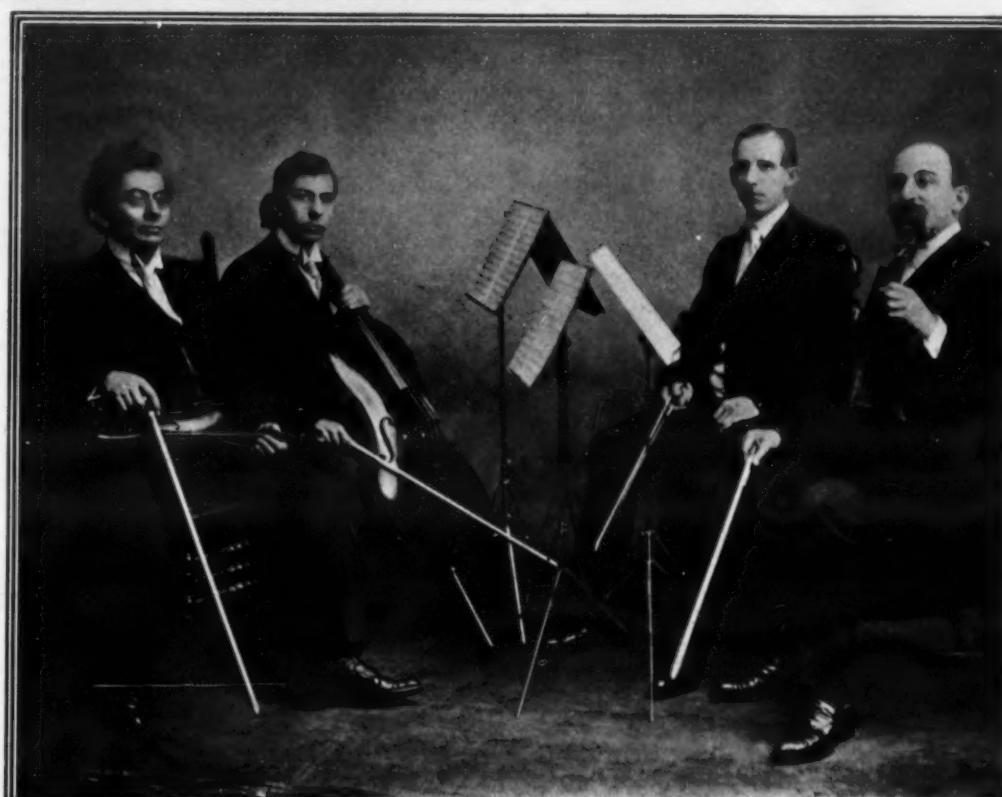
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The Sansone String Quartet, Which Played Recently in St. Paul. Reading from Left to Right the Members Are: Errico Sansone, First Violin; Roberto Sansone, Cello; Hermann Ruhoff, Viola; Max Weil, Second Violin

### Ovation for Mrs. Zeisler in Springfield, Mass.

SPRINGFIELD, MASS., DEC. 7.—Fannie Bloomfield-Zeisler, the famous American pianist, appeared here on December 1 for the first time; she scored a tremendous artistic success. Her program included a Beethoven sonata, a group of Chopin, numbers by Delibes, Debussy, Schuett, and Tschaikowsky. At the close Mrs. Zeisler was given an ovation and was forced to add several additional numbers.

G. F. C.

Glasgow's Abstainers' Union has opened its fifty-fifth concert season.

"I always ask to be left alone for five minutes before my recitals, and in those few minutes I try to rid myself entirely of the subjective and realize that I am but a channel for the expression of the message that is given to me. Especially in entering the child world is it necessary to approach in a spirit of absolute humility if you would understand its mysteries."

We began to discuss the art of programming.

"I must say," she remarked, "that it is not very edifying to see artists appropriate other artist's brains, as is occasionally done. In a city not far from New York there lives a woman who sings child songs who has duplicated my program forms, even to the quotations I use, and my cuts of babies' heads, on her program. Some of my friends were so indignant about it, but why should I let it bother me? She can't hurt me; she can't only hurt herself. There is a universal law of justice, you know, and all such things are bound to equalize themselves. Everyone knows that I have made this line of work distinctly my own, and that it is particularly my creation."

"It seems impossible to avoid repeating in my programs. Not that I don't want to give new things, but I receive so many

### Soloists on the Steel Pier

ATLANTIC CITY, N. J., Dec. 7.—At the Sunday evening concert on the Steel Pier, December 6, the soloists were Agnes Thompson Neely, soprano; Joseph G. Sullivan, baritone, both of Philadelphia; and Leonardo Stagliano, flutist, of New York. William S. Thunder was the accompanist.

Joseph G. Sullivan, baritone, was the soloist at the recent concert of the Church Choral Society, of Holy Trinity, under the direction of Ralph Kinder. L. J. K. F.

Hugo Kaun, the composer, formerly of Milwaukee, has been engaged for a chamber music concert in Brunswick, Germany.

requests for the old favorites that I haven't the heart to refuse. For instance, I had planned an entirely new program for my Christmas recital here, but when I announced it I was immediately flooded with letters from my childlike friends ranging in age from seven to sixty—and one was from a beautiful 'child' of ninety-one!—begging for certain things that they love particularly. It is impossible to refuse such appeals, so I am going to devote the latter part of the program to 'request' numbers; while the first part will contain enough

new things to lend the necessary touch of novelty.

"I spend a great deal of time on my programs, for you have to be very diplomatic with children. It isn't wise to be too serious all at once, for instance, and for that reason I generally try to gain their attention at first with things that are light and amusing. For, you see"—and here Miss Cheatham Smiled—"you want people to love you very, very, very much before you can venture to be instructive."

J. L. H.

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New York, Saturday, December 12, 1908

"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

#### The Conried Case

The announcement that Heinrich Conried, former director of the Metropolitan Opera House, intends to sue the Conried Metropolitan Opera Company for breach of contract, estimating his loss at \$90,000, does not come as a surprise to those who have been in touch with operatic affairs in New York City, nor will it arouse as much interest as it would have done were Mr. Conried still in power.

The contemplated bringing of this suit, however, has an importance to the readers of MUSICAL AMERICA, because it is the culmination of a situation which this paper predicted a year ago, and in every phase of which it was shown to be right, though at the time its statements were vehemently denied by the daily press and pooh-poohed at the Opera house.

It is a serious matter for the subscribers and readers of a paper whether they can have confidence in its statements, especially when these affect large interests, and the fact that this paper has been shown, in this instance, as well as others, to have been absolutely justified in the position it took proves that it is not a mere gossip-monger, but that it has a substantial basis for what it prints.

There is, however, another aspect to the case which bears largely upon the operatic situation in this city, and so has an importance in what might be called the general musical history of the country.

It will be remembered that when Mr. Conried succeeded Mr. Grau one of the first papers to acclaim him, sustain him and do everything in its power to hold up his hands, was MUSICAL AMERICA. We knew of his good work in conducting the German Theater, and it can be said for Mr. Conried that when he came to power he unquestionably did much to raise the standard of the performances at the Metropolitan, win the confidence of the public and deserve its support.

Later, however, he seemed to be contaminated by his wealthy surroundings, became overbearing, quarreled with his artists, while the performances deteriorated to a point where the public was not getting the value of its money. Another feature which aggravated the situation was that it was almost impossible to get desirable seats

at the boxoffice, as these were all in the hands of the speculators, a condition which exists to-day under the management of Messrs. Dippel and Gatti-Casazza, for if you will ask for a seat at the boxoffice, you will be told that there is nothing but the back row. The speculators, however, will offer you any amount of good seats, if you are willing to pay from one dollar to two dollars advance on the regular prices.

After Mr. Conried had fallen down from his high plane, MUSICAL AMERICA, in no unkindly spirit, ventured to criticize his change of attitude. It later announced that he was a very sick man and that there were serious dissensions between him and the powers behind the throne at the Metropolitan, all of which was strenuously denied at the time. It furthermore stated that there were grave charges of "graft," especially behind the scenes, besides charges, made by one young American prima donna, who declared that if her case came into court it would create an international sensation—and which charges, if they did not concern Mr. Conried personally, certainly concerned some of his subordinates—and finally, MUSICAL AMERICA announced that the growing opposition to Mr. Conried among the stockholders, directors and subscribers of the Opera House must come to a head before long, and result in a break—which it will be remembered did occur over the production of "Salomé," which, however, was used more as a means of reaching an end than because the opera itself was objectionable, as was given out.

To-day, the situation at the Metropolitan is rapidly tending to duplicate the situation in the latter part of Mr. Conried's term. We have, as we said before, the same conditions in the front of the house with regard to the imposition on the public in the way of seats. We have had unquestioned deterioration in the performances that are being given, for while there has been undoubted improvement in the way of orchestra, chorus and *mise-en-scene*, many of the artists who are appearing in the operas are certainly not up to the standard of former years, for which there should certainly be no excuse, if Messrs. Dippel and Gatti-Casazza have had the resources which, it is understood, were placed at their disposal.

One of the causes for this would appear to be the fact that the powers behind the management of the Opera House are less concerned in promoting musical culture and satisfying the public, than they are concerned in maintaining a certain social prestige. There are men connected with large financial institutions who are either interested in the directorship or allied with it, who appear to think that because they have been able to float large amounts of questionable securities on the public—as recent revelations have shown us—they will be also able to float singers of questionable ability on the musical public as well!

The result of this will be that the public will gradually lose interest, or will confine itself to sustaining Mr. Hammerstein, who is doing splendid work at the Manhattan, and before long, in spite of the enormous subscription which the Metropolitan directors have, amounting to over a million dollars, including Brooklyn and Philadelphia, the managers will be face to face with a very considerable deficit.

The German element is naturally dissatisfied with the small showing given to German opera, both in amount and quality. And as it forms a large portion of our opera-going public, this must tell on the boxoffice receipts. Then, again, the tone of the management, which at the start promised to be conciliatory and broadminded, is becoming more and more independent, as the moneyed interests assert themselves, for, as we said before, these moneyed interests have little concern in music as such, little interest in musical culture, little interest in the general public. All they care for is the social prestige of the Opera House, which enables them, or rather their

women-folks, to display their social position as well as their clothes and jewels.

Summed up: If the season at the Metropolitan should repeat the experience made in the latter part of the Conried régime, it will mean that we shall never have really first-class opera at the Metropolitan until the general public takes a hand to a larger extent than it does now. Perhaps it is that the day of "protected art" is past. Anyway, it has already been shown that mere money does not lead to the splendid artistic results which had been anticipated when the management of the Metropolitan Opera House was turned over into the hands of Messrs. Dippel and Gatti-Casazza.

#### Has the American Tenor Arrived?

The American prima donna has had to fight her way to the front. In some instances, as we know, she obtained recognition in the great opera houses in Europe before she could gain recognition in this country. This is because not alone our managers but a large section of the public had only use for "the imported article" in the way of singers, just as they have no use for anything except it comes from abroad in the way of wines, jewelry, cigars and luxuries of all kinds.

And just as our wealthy people are often imposed upon, especially in the way of "works of art" by cunning dealers, and also in the way of wines and other articles, much of which are shipped from this country to be sent back under another name, just so they have often been bungoed in the way of singers, players, because they have paid large sums to hear artists whose best days had long passed, though, with the growth of experience and culture, and also with the rise of what we may call "an American sentiment," this is becoming more difficult every day.

If, however, our American prima donna had a hard time, it was nothing to the hard time the poor American male singers had, who were forced to adopt all kinds of outlandish names and go to Europe besides, to get a hearing.

But it would seem a brighter day is dawning, when we find so eminent and conservative an authority as the New York *Evening Post* saying in a recent issue:

"The great American tenor, like the great American novel, has long been looked for. It seemed at times last night as if that tenor had 'materialized.' Mr. Martin sang his music with splendid, vibrant tone, delightfully pure intonation, and thoroughly artistic phrasing. His acting, too, of an unsympathetic part, was praiseworthy. He is a singer of the type of Campanari—that is, a singer who is at the same time a trained musician. He is destined to prove that America can produce a first-class tenor as well as world-famed prima donnas."

Some time ago MUSICAL AMERICA drew attention to Ricardo Martin and said, after his appearance in "Faust," that he was destined to win a place for himself among the great tenors of the world; that he not only had a fine voice, attractive appearance and promised to be an actor of considerable charm and even versatility—which latter characteristic, by the by, is that which distinguishes the mere singer from the artist—that he had the ability to make friends, and afforded one strong contrast to many foreign tenors who come over here, in that he was not possessed of an overweening sense of his own importance, and was something more than a voice, namely, a musician as well.

Mr. Martin's success should not only be gratifying to his friends, but it should be gratifying to the American people. We have in him a young man who is a fine singer, and gives promise of being a great artist. Let us encourage him—go to hear him—and let us make known to the management of the opera houses where he sings that we do go to hear him. And then, maybe, other young Americans will have courage to study and go through the long years of struggle and work which are necessary for an artistic career.

#### PERSONALITIES



Sembrich as a Mountain Climber

Marcella Sembrich, who is an enthusiastic mountain climber, is shown in this picture at Madonna Campiglio in company with Baron de Veau, the French Consul at Vienna, who is the central figure in the group, and Count Stahlheim. This artist's approaching retirement from the opera stage of this country, which will be coincident with the termination of her engagement at the Metropolitan early in February, is viewed with genuine regret by lovers of the purest vocal art. She made her first appearance at the Metropolitan as *Lucia*, October 24, 1883, when Henry F. Abbey was the manager. A member of the orchestra at that time was Cleofonte Campanini, now the *chef d'orchestre* of the Manhattan. Her "farewell" in February will partake of the nature of a twenty-fifth anniversary of her début. She will sail for Europe on February 10 and fill "guest" engagements in her native city of Lemberg and in Dresden, Berlin, Vienna, Munich, Hamburg, Warsaw, St. Petersburg, Moscow and Budapest.

Dillon—At her Los Angeles recital last week Adela Verne, the English pianist, played Fannie Charles Dillon's Sixth Prelude, in F Sharp Minor. Miss Dillon is the resident Los Angeles composer who attracted the attention of Teresa Carreño, Paderewski and Harold Bauer last Winter.

Hadley—Henry Hadley, the American composer whose symphonic poem "Salomé" was introduced to New York audiences by Wassily Safanoff at the last concerts of the Philharmonic Society, was born in Somerville, Mass., in 1871. His teachers were his father and George Chadwick, Stephen Emery, Henry Heindl and Charles Allen. He will again leave his duties as conductor at the Mayence Opera long enough to conduct another series of concerts in Berlin this Winter.

Richard—Hans Richard, the Cincinnati pianist, is a native of Zurich, Switzerland, where he began his musical studies at the age of eight. He studied with Alfred Reisenauer at the Leipsic Conservatory and later went to Paris, where he became a pupil of Raoul Pugno and introduced the latter's piano concerto, the composer conducting. He has played in most of the principal European centers.

Homer—Louise Homer made her début at the Metropolitan in 1900, and during her first season sang such rôles as *Lola in "Cavalleria Rusticana"* and *Maddalena in "Rigoletto."* Now she is the Metropolitan's principal contralto.

Fremstad—Olive Fremstad, the soprano, began her career as a child pianist in Scandinavia.

Lonsdale—Gertrude Lonsdale, the English contralto, who was one of the soloists with the Sheffield Choir on its recent visit to Canada and made her New York débüt at the Klein Sunday "Pop" a fortnight ago, is a granddaughter of the celebrated Hungarian prima donna, Peschka-Leutner. She first appeared in opera on Kirkby Lunn's retirement from the Carl Rosa Opera Company, and she sang the Angel of Agony in Elgar's "Dream of Gerontius" when the Yorkshire Chorus made a tour of Germany. When Felix Weingartner made a concert tour of Great Britain last December, giving programs of his compositions, she was the vocal soloist.

## Good Music in the Home an Antidote for Domestic Discord, Says Walter Damrosch

ST. LOUIS, Mo., Dec. 7.—"There would be fewer divorces if there were more high-grade music in the home, and the little love god would stay longer were he nourished on the elevating strains of good music as well as upon discussions of the price of bacon and eggs."

Walter Damrosch, director of the New York Symphony Orchestra, gave utterance to these sentences here Wednesday night in the Hotel Jefferson. Continuing, he said:

"There is more domestic discord in the American home than in that of any other country on the globe, and I believe it is because there is not enough cultivation of the finer things of life. There is little family music or art of any kind, and there is small wonder that elements of discord enter when there is nothing more diverting than calculation on the cost of butter, eggs and bacon."

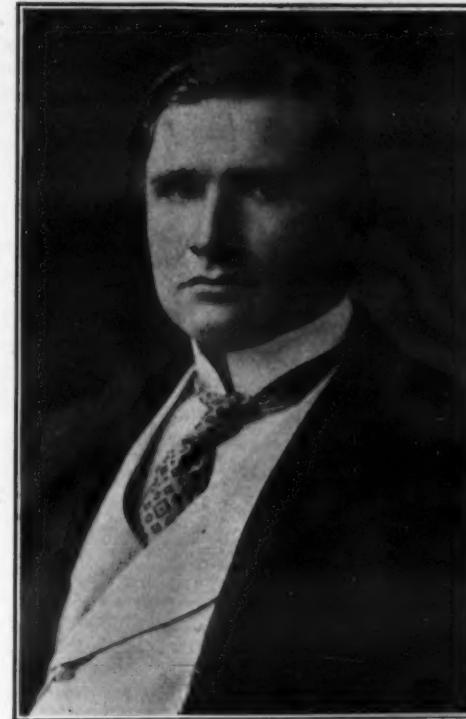
"The multi-millionaires of our country are discovering that money does not take away any of their dissatisfaction with life, does not reduce their family life to Utopian or even bearable conditions, and does not give the real pleasures of life."

"What is there resting to the tired husband in the tedious recital of estimates on the repletion of the family larder? What can the weary wife find of interest in the shop talk of her husband's business?"

"This fact is better recognized in the homes of other countries, where there is a greater companionship between members of the family, and where the day's routine is not rehearsed for the evening's entertainment. There is not so apt to be a violent disagreement over Beethoven's sym-

phonies as there is over the price of beef-steak."

"I believe every child, boys as well as girls, should be reared in the atmosphere



WALTER DAMROSCH

of music, so that the best part of their natures may fully develop."

Mr. Damrosch gave a lecture and music recital here to-night, which was the occasion of his being in St. Louis.

## ANOTHER OPERA SCHOLARSHIP

### Mme. Baskerville Interested in School Established in Boston

BOSTON, Dec. 7.—Another scholarship has now been received for the Boston Opera Company's School of Opera, from Mme. Baskerville, of New York, who has contributed \$250. The giving of these scholarships is a recognition of the high standards of this opera school. It is in itself an encouragement of the work which is being taken up by the heads of the institution.

A number of other prominent singers and teachers of music have signified their intention of providing scholarships and a plan is now being formulated to hold examinations in all of the principal cities for applicants for these scholarships.

It is the plan of the school to interest the principal singing teachers all over the country in this move, and ask them to co-operate in inducing their pupils who have special talent to try for the scholarships in order that they may obtain the special training which has never before been offered in a like manner in this country.

D. L. L.

### Mary Boyd Wills at Converse College

SPARTANBURG, S. C., Dec. 7.—Mary Boyd Wills, pianist, a former pupil of Converse College, and a student under Harold Bauer and Edward MacDowell, gave a piano recital in that institution on November 26. The program contained compositions by Beethoven, Brahms, Schumann and MacDowell, of which the Brahms number was best played. Miss Wills has a large tone, which she uses intelligently, and performed the various compositions with musical understanding.

William H. Lee, the well-known vocal teacher, who recently accepted the position of precentor at Church of the Strangers, New York, has opened a new studio at Carnegie Hall and will now divide his lessons between his home studio and the new one in Carnegie Hall.

## AN INTERESTING MSS.

### Cecil Fanning Presents a Monteverde Composition in New York

At the first of the Three Art Song Recitals, given on December 1 under the management of Kurt Schindler, in New York City, Cecil Fanning had the interesting task of singing an air from Monteverde's "Orfeo," written in 1607. This manuscript is in the possession of H. E. Krehbiel, having been purchased by him in England some years ago. From the old-figured bass manuscript Max Spicker has made a beautifully appropriate accompaniment for the piano. The air was sung effectively by Mr. Fanning, who had the honor of being the first to sing it in America. It is interesting to note that this air is written in declamatory style for the voice, a principal to which the modern French and German composers are returning. The orchestration gives a simple and noble background, and the boldness of the progressions enables the composer to convey an intensity of feeling that no modern apparatus of technique can surpass. Through the courtesy of G. Schirmer, Mr. Fanning was permitted to use this manuscript, which shortly will be published.

### Musical Romance Ends Happily

CHICAGO, ILL., Dec. 7.—Josephine Gerwing, a violin virtuoso, and John C. A. Frick, of Chicago, will be married shortly as the culmination of a romance which began when the groom heard Miss Gerwing play as a child prodigy. The bride is a brilliant player, and has appeared at the homes of many prominent Chicago people. The honeymoon will be a concert tour through the West and East.

### Riccardo Martin Has Narrow Escape

Riccardo Martin, one of the tenors of the Metropolitan Opera Company, of New York, narrowly escaped death on December 2, when a taxicab in which he was riding was wrecked at Broadway and Fortieth street by a collision with another automo-

bile. Fortunately Mr. Martin was uninjured and proceeded to the Opera House for the rehearsal of "Tosca."

## SCHUMANN-HEINK IS A TRUE AMERICAN

### Persuades the Hamburg Cecilian Verein to Produce Converse's "Job"

Mme. Schumann-Heink, who is spending the entire season abroad, has proved her love for her adopted country, America, by persuading the Cecilian Verein of Hamburg to present Frederick S. Converse's oratorio "Job," with herself in the principal rôle, *A Woman of Israel*. This work was first given at the Worcester Festival of two years ago, and was given in Hamburg on November 23. While Mme. Schumann-Heink is German born, she is a thorough American by adoption, and never fails to improve an opportunity to favor America and Americans.

Richard Strauss has offered her the opportunity to create *Clytemnestra* in his new opera "Elektra," which is to be produced in Dresden in January next; he has also requested that she appear in five other presentations and in the production in other parts of Europe. This offer came because of Mme. Schumann-Heink's great success in her home city, Hamburg, where in one night she earned as much as she formerly had in an entire season, and because of her triumph in Mannheim, where she has had to announce a return engagement. She will also sing in Kiel and Wiesbaden in the near future, and is to be the star at a concert given under the auspices of the German Empress in the Palace of the Ministry of War. Her Berlin recital was given on December 1, when she was welcomed enthusiastically by both Germans and Americans. Her German appearances are attracting as much attention and arousing as much interest as her previous concerts in this country have done.

### How Conried Began His Career

Rudolf Berger, first baritone of the Berlin Opera, and now in this country on a three months' leave of absence to cultivate his voice as a tenor, with Oscar Saenger, tells the following story:

The elder Berger was a mill owner, and one morning, going to his mill, he found that a number of mill hands, chiefly women, had forsaken their work, and were gathered about another employee, a young man, who, with appropriate gestures, was declaiming to them selections from the German classics.

Approaching the group, Herr Berger remarked to the young man that if he wished to become an actor he, Herr Berger, had not the slightest objections, but that he did object to paying him wages in the meantime, and suggested that he take his hat and leave the mill once and for all.

The young man acted promptly upon the suggestion. He was Heinrich Conried.

### Tenor Fell into River and Became Basso

Giulio Rossi, the new basso at the Metropolitan, owes the quality of his voice to a fall into the Tiber. Had he never fallen into that historic river he would have remained a tenor, observes the *Morning Telegraph*. This is, at least, his own explanation of the change in voice that came over him so suddenly. At nineteen years of age he was studying singing with Tommasoni, the director of the Sistine Choir. Rossi was studying boating at the same time. Hiring what the young poets insist on calling a shallop, he ventured out into the swift stream of yellow Tiber, a few yards off the Castle of St. Angelo. The shallop capsized and Rossi, the tenor, fell in.

He was dragged forth. He had an attack of pleurisy. When he recovered he was a basso. The lovely tenor voice is at the bottom of the Tiber, together with Attila's treasures.

The Matinee Musical Club, of Austin, Tex., discussed Charpentier's "Louise" at their last meeting at the home of Mrs. Robert Crosby.

## LATE OPENING FOR FLORENCE SEASON

### Several American Musicians Are Conspicuous in Italian City's Musical Work

FLORENCE, Dec. 1.—The musical season in Florence was opened by an effective performance of the opera "Norma" at the Teatro Verdi. The title rôle was sung by Mme. Giannina Russ, who is known in New York through her activity at the Manhattan Opera House, where she sang last season.

As yet the four performances a week at the Verdi are the only signs of the approaching season of music. That *dolce far niente*, which is popularly ascribed in general to things Italian, is, in reference to musical life here, scarcely a misnomer. Not before December or even later is there any real activity, which is short-lived, and reaches its close by the end of March; while during that period the floods of tone which stream over central European or American cities are here, and perhaps fortunately so, unknown. Both opera and concerts are sporadic, and the only fixed feature is the Cherubini orchestral evenings, four or five in number, of which the first occurs in January.

Even the studios are late in opening, and the Winter's classes are not well formed until later this month. These conditions are probably due at least in part to the Italian climate, which remains warm and lovely well through November.

Among the teachers who have commenced their Winter's work, all with large and growing classes, are three Americans—Mme. Bensberg-Barracchia, Isidore Beaglotti, and Clarence Bird, the two former voice teachers, the latter a pianist. Mme. Barracchia is a former well-known opera singer, having appeared with great success in Italy, England, South America and other countries. She still sings in concert, and she and Mr. Bird are planning a joint recital for January.

A well-known American artist seen last week in Florence was the baritone, Léon Rennay, from London. Mr. Rennay chose to refuse a number of excellent American engagements in order to pass the Winter in Rome, studying Italian and Italian methods. He was heard privately in some most artistic interpretations of modern French songs, at which time also Mme. Barracchia revealed again her lovely voice, and Mr. Bird completed the trio of American artists.

C. B.

### Mrs. Taft a Lover of Music

Music lovers are looking forward expectantly to the reign of Mrs. William Howard Taft as mistress of the White House. Mrs. Taft is talented as a musician, and everything musical has a great attraction for her. In fact, music is her chief relaxation, and musicians are among her closest friends. It is expected that she will encourage musical teas and similar entertainments. Mrs. Taft is old-fashioned in her ideas in that she favors the old-time plan of simplicity in the home. Thus she naturally elects music above the attractions of bridge. It is said she keenly regrets the present absorption of the majority of American society women in bridge. Her daughter, Miss Helen Taft, also is a clever musician, and altogether it seems music will play an important part in the social side of the Taft stay in the White House.

If Max Reger is seeking encouragement he will have to look further than New York's criticism of his latest effusion, played by the ambitious Margulies Trio last week. Thus does Henry T. Finck characterize it: "The prolific Max will probably reach his opus 1,000 if he lives his three-score and ten, and opus 102 is, like its brothers and sisters, dry and tedious—a composition not worth wasting ink on."

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**AMERICANS CONSPICUOUS IN LONDON**

Judge Gilhooley's Daughter Makes Her Début—Horatio Connell, Charles W. Clark, Arthur Alexander Give Recitals—John Powell's Suite of State Fair Sketches

LONDON, Nov. 30.—A concert of considerable interest to Americans was given in Aeolian Hall a few days ago by a young Englishwoman, Dorothy Swainson, whose work among the Americans in Paris has won her much favor. In Paris she studied with Harold Bauer and Therese Chaigneau, and has given concerts, besides playing frequently for gatherings of the American students there. The last occasion of this kind was on October 28 at Trinity Lodge in the Latin Quarter.

Miss Swainson teaches the piano at the Boston Whitney School in Paris, and her work is therefore almost entirely among Americans. Her London début won her favorable notices from the press, and her playing gave much pleasure to her audience. She was joined by Marjorie Hayward, a young violinist, who studied with Sevcik in Prague. Charles W. Clark, the American baritone, recently gave another successful song recital. As always here, Mr. Clark's singing aroused great enthusiasm and received high praise from the critics.

A few days later he sang for the fifth time this season at the Chappell Ballad Concert. A few of his other important engagements for the remainder of this year are on December 13 at Tournai, Belgium, singing in both "L'Enfance du Christ" and "Le Damnation de Faust," by Berlioz. On December 15 he sings at the Philharmonic in Paris and on Christmas Day sings Cesar Franck's "Beatitudes" in Paris, filling a number of private engagements in between.

At the second of his series of three recitals, John Powell, the young Virginian pianist, played again the Liszt Sonata that

suits him so well, by special request. It was a fine performance, full of individuality and alive with emotion and tragic interest. The principal point of the press notices was made in commenting on Mr. Powell's own Suite, entitled "At the Fair," a series of six realistic little pictures of features of an American State Fair, entitled "The Hoochee-Coochee Dance," "Circassian Beauty," "Merry-go-Round," "Clowns," "Snake Charmer" and "The Banjo-Picker," based upon the American melodies, "Dixie," "The Mississippi Lawyer" and a negro model tune, "Put Old John Hardy Back in Jail." The whole thing, while making no pretension to being serious, is yet wholesome music, cleverly developed, and it proved refreshing after the vague impressionable music of present-day writing. Mr. Powell's other numbers were "Glas," by Florent Schmitt, and the Sixth Rhapsody by Liszt.

The professional début of Marion Gilhooley, a young American pianist, and the reappearance after four years' absence of Lillian Blauvelt, the American soprano who is highly regarded here, drew a large audience to Queen's Hall. With the Queen's Hall Orchestra, under the direction of Henry J. Wood, Miss Gilhooley played the Schumann Concerto, and Rubinstein's Concerto in D Minor, and, judging by the many enthusiastic recalls given by her audience, made a most favorable impression. Mme. Blauvelt sang Verdi's "Une Voce" and both artists were obliged to add encores.

Miss Gilhooley is the daughter of Judge Gilhooley, of New Jersey, and was born in Elizabeth, N. J. She received her early training at the Convent of the Holy Cross in Washington. Later she spent some little time in Berlin, first under Scharwenka, and then under Godowski, after which she had a season of study in Paris under Harold Bauer.

In America: December, 1908; January, February, March, April, 1909

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Miss Gilhooley will probably have a number of appearances in the Provinces before leaving England, and will then appear in Paris with the Colonne Orchestra in January. Further than that her plans do not extend, though she is looking forward to appearing in America soon.

On the same afternoon at Steinway Hall Rosalind Borowski, who is perhaps best known for introducing all her brother Felix's piano compositions, gave an interesting recital. The Borowskis came of a musical family, the father, a native of Warsaw, and their mother, a pupil of Sterndale Bennett, both well-known musicians, having given Rosalind and Felix their early training. Rosalind started her concert career at eleven years of age. Busoni took much interest in her playing as a child, going several times to hear her.

Her brother, Felix, is well-known in America. For nine years he has been one of the musical directors and teacher of composition and violin at the Chicago Musical College under the direction of Dr. Ziegfeld. His compositions number several hundreds for piano, violin, organ and orchestra, chief of which perhaps is the "Grande Sonate Russe."

Yesterday afternoon Katherine Ruth Heyman, the American pianist, and Horatio Connell, the Philadelphia baritone, were to have given a joint recital, but owing to a finger abscess Miss Heyman had to cancel this as well as two other recitals, and Mr. Connell was assisted by E. Howard Jones, the English pianist. Mr. Connell sang an attractive program, including examples from Bach, Mozart and other of the older writers, which were beautifully done, for Mr. Connell excels in work requiring high finish. His second group, consisting of three Franz and three Brahms songs, was also particularly well sung. Brahms is perhaps Mr. Connell's specialty. Hardly less successful, however, was he in his third group, consisting of English songs by Bertram Shapleigh, Hubert Bath, Willibald Richter and Max Meyer. He regrets that he has had to postpone his American tour for another season, owing to the number of engagements in England occupying his attention. Last week he had three concert engagements in Manchester alone; on November 12 he sang at Bechstein Hall in London, on the 16th with orchestra in Liverpool, on the 24th he had another London engagement, on the 25th he sang again in Liverpool, and on the 27th in Maidstone.

Last night at Aeolian Hall Arthur Alexander, the American tenor, who sang here with much success last season, gave a most enjoyable song recital in which he accompanied himself. The "self-ensemble," as he terms it, is highly successful, and Mr. Alexander received unstinted praise from the press this morning. He was perhaps most successful in his last group, consisting of the "Elielander" song cycle by Alexander von Fieltz.

L. J. P.

Blanche Marchesi gave a farewell recital in London on December 4 before leaving for her American tour.

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BOSTON, Dec. 8.—W. S. Bigelow, Jr., announces a number of important engagements of artists under his management. The Adamowski Trio will play in Newton, Mass., January 6; Chickering Hall, Boston, January 17; Portland, Me., January 18; Bangor, Me., January 19. The trio has just returned from its first tour of the season, appearing in seven important cities in Massachusetts, and five important engagements in New York State.

Edith Thompson, the Boston pianist, is to play with the Kneisel Quartet in Newark, N. J., December 18, and at a recital in Philadelphia, December 21. Miss Thompson and Willard Flint, the bass soloist, of Boston, will give a joint recital in Concord, Mass., December 16. Miss Thompson will play a special program before the MacDowell Club of New York, December 19.

Janet Duff, the English contralto, will sing at a concert in Worcester, Mass., January 17, and has been engaged as one of the soloists for the concert of the People's Choral Union in Symphony Hall, January 17, when "The Crusaders" will be sung.

Thomas Evans Greene, the tenor of Washington, is to appear in that city in a concert December 15. D. L. L.

**Bloomfield-Zeisler in Providence**

PROVIDENCE, R. I., Dec. 7.—Fannie Bloomfield-Zeisler played here on December 4 under the auspices of the "Students' Course." In spite of inclement weather, the magnitude of the artist was sufficient to attract a large audience, though it was Mme. Zeisler's first appearance in Providence. She made an unqualified success. L. M.

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## MAETERLINCK SUES IN DEFENSE OF WIFE

Mme. Leblanc's Absence From Cast of "Monna Vanna" Said to Be Behind Action

PARIS, Dec. 5.—Maurice Maeterlinck already in hot water with the Opéra Comique and the Brussels Opéra, has sued the Paris Opéra in order to prevent the directors from producing Février's opera based on his play, "Monna Vanna." Whenever Maeterlinck's works have been produced in opera guise, he has endeavored to have his wife, Georgette Leblanc, sing the leading parts. When "Pelléas et Mélisande" was brought out Debussy insisted upon giving Mélisande to Mary Garden.

Maeterlinck attempted to make the performance a miserable failure by writing letters to the papers. Things were patched up when "Ariane et Barbe-Bleu" was presented by assigning the part of Ariane to Mme. Maeterlinck.

In the "Monna Vanna" suit the dramatist omits the name of his wife, and declares that the Opéra is too large for his work. He has used every means at his command to persuade the authorities to cast his wife for the title rôle, and says that the composer promised that Mme. Maeterlinck should sing in the Opéra this week. Mme. Maeterlinck has written a letter to one of the Paris papers from which the following is an extract:

"The rôle of *Monna Vanna* ought to be sung by me. We have only asked M. Février for his word of honor. I have declared that I would never sing the part in any theater in Paris, no matter how the affair turned out."

To this M. Février replies:

"It is not exact to say that I have given my word of honor. How could I, a young musician, impose an artist on the Opéra when older composers cannot do it."

"I resolved to ask the Director to engage her to sing it. It was impossible to foresee what the Director would say. It is not exact to say that 'Monna Vanna' was composed for the Opéra Comique.

"When the poet, through a friend, gave me permission to put his work to music, there was no question of any theater. We worked three weeks on the book, and then I composed the music during three years. It became a question of a theater. La Monnaie at Brussels was discussed, but Maeterlinck and his wife were not on good terms with the management. Then the Opéra Comique was mentioned. Huegel, the publisher, asked M. Carré to hear it, with the stipulation that, if he accepted it, Georgette Leblanc was to create the part. M. Carré refused. I met the Directors from Brussels and they likewise refused the work if Georgette Leblanc were to sing the leading part.

"Then I turned toward the Paris Opéra. MM. Messager and Broussan heard the work and liked it; but when I mentioned Mme. Leblanc they said it was impossible to engage artists outside the regular company. After months of hesitation, I gave the work to the Opéra. 'Monna Vanna' will be sung there by Mme. Bréval and MM. Muratore, Delmas, and Marcoux. At Brussels Lina Pacary will create the title rôle."

It is rumored that Oscar Hammerstein has sent in an application to his Board of Directors to be re-engaged as general and administrative director of the Manhattan next season.

**CAROLINE HUDSON**



GEORGETTE LEBLANC

Wife of Maurice Maeterlinck, Whose Play "Monna Vanna" Is the Subject of a Much Discussed Suit in Paris. The Author Is Said to Be Disgruntled Over the Action of the Paris Opera Managers in Not Including Mme. Leblanc in the Cast of This Play in Opera Form

### Elgar's New Symphony Well Received

LONDON, Dec. 5.—A new symphony by Sir Edward Elgar was produced at Manchester on December 3 by the Halle Orchestra under Hans Richter. Manchester is the center of British musical activities, and Richter is to-day the best known conductor in England. The British critics speak of Sir Edward's new work in terms of highest praise.

One of them says: "The whole work should put new hope into all who wish British music well, and in its peculiar mood there seems to be something we have long looked for in vain—the really British note."

### Patti Sings at De Reszke Dinner

PARIS, Dec. 5.—At a dinner and reception given recently to Adelina Patti by the de Reszkes in their Paris home, the old-time favorite sang several arias from "The Marriage of Figaro," accompanied by Reynaldo Hahn. The ex-prima donna's voice has survived its many farewells and retains the purity of old. Several Americans were present and applauded enthusiastically.

A Berlin newspaper has reckoned that, since he actually sings only twelve minutes in "I Pagliacci," Caruso as Canio earns \$166.66 a minute. He is paid \$2,000 a

performance by the Metropolitan management, which charges \$2,500 for him when it "hires him out."

Riccardo Stracciari, the Italian baritone for two years at the Metropolitan, is to sing at the Teatro Fenice in Venice this season. He and Rosina Storchio will appear in the new opera that has been made of "Alt Heidelberg."

## VARIED OFFERINGS AT THE TENTH "POP"

Hermann Klein Presents Group of Well-Known Artists at German Theater

The tenth of the Hermann Klein Sunday Popular Concerts, given last Sunday at the German Theater, Fifty-ninth street and Madison avenue, New York, brought forth Ethel Newcomb, pianist; Edouard Dethier, violinist; Jean Schwaller, cellist; Cecil Fanning, baritone, and Joseph Swickard, soprano. The accompanists were Max Liebling and H. B. Turpin.

A Trio, for piano and strings, in B Major, op. 8 (Brahms), was played by Ethel Newcomb, Edouard Dethier and Mr. Schwaller, a cellist of high attainments.

Mr. Fanning sang "Vision Fugitive" (Massenet), "The Forgotten Land" (Harriet Ware), "Give a Rouse" (Marshall Kernoachan), "The Harp of Sorrow" (Alma Goetz), and "I Mind the Day" (Charles Willeby). In "The Forgotten Land," words by Edwin Markham, Mr. Fanning was accompanied by the composer, Harriet Ware. The young baritone displayed a refinement of style, an eloquent delivery and best of all a voice of peculiar opulence which commanded his performance to the appreciative consideration of his hearers.

Mr. Schwaller's solo number was Popper's "Hungarian Rhapsody."

Miss Swickard sang a group of German songs. Spohr's "Rose wie bist du," Franz's "Sterne mit den Goldnen Füsschen" and Schubert's "Sei mir gegrüsst," disclosing vocal qualities that afforded her hearers signal pleasure. In her diction and phrasing Miss Swickard was particularly satisfactory. Again, in a group of English songs, and in a duet by Amy Woodforde-Finden, sung with Mr. Fanning, at the close of the program her delightful art impressed the auditors.

Ethel Newcomb's numbers were Schubert's "Impromptu in C Minor" and Zarzwicki's "Mazurka." She received well-merited applause.

### American Music Society Meets

COLORADO SPRINGS, COLO., Dec. 4.—The local branch of the American Music Society held its first meeting of the year on December 1 at the home of Mrs. Frederick A. Faust. Following the usual business session, an interesting program of works by American composers was given by the following soloists: Mrs. H. H. Seldomridge and Mrs. John Speed Tucker, sopranos; Misses Martin and Lord, pianists, and Rosamond Rhett, contralto. W. S.

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## MILWAUKEE SCHOOL TEACHERS OBJECT

Say that the "Children's Crusade" interferes with School Work and Causes Extra Expense

MILWAUKEE, WIS., Dec. 7.—The school teachers and principals of the Milwaukee schools are not pleased because the authorities have allowed the Arion Musical Club to select five hundred children to sing in Pierne's "Children's Crusade," which is to be given here in the Spring. They claim that the attention of the pupils is taken from their work and that it imposes a needless expense on the parents; they also fear that this is but the beginning and that many other societies will ask similar favors. The musicians claim, on the other hand, that the training is of great benefit to the children; with these diverse claims the matter rests.

The Sunday concerts given by the Milwaukee Orchestra under the direction of Christopher Bach, the well-known director, are proving a remarkable success. At the last concert the soloists were Ernest Beyer, Theodore Kelbe and Oscar Dost. The programs are of a generally popular character and are attracting many listeners.

The Russian Symphony Orchestra of New York gave a concert here recently at the Deutscher Club. The program contained many numbers which were new to Milwaukee and aroused much interest. M. N. S.

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## JOSEPHINE McMARTIN PLAYS

Gives Fourth of Von Ende Recitals at Popular New York School

At the fourth in the series of violin recitals being given at the American Institute of Applied Music by pupils of Herwegh von Ende, the soloist was Josephine McMartin, a young musician liberally endowed with natural talents, which have been developed in a manner that enables her to display them to the best advantage.

The program consisted of a Concert Sonata by Veraccini, Concerto by Godard and Suite by Sinding, besides the "Rufung der Alpenfee," from Schumann's "Manfred," and excerpts from Mendelssohn's "Midsummer Night's Dream" music played by the Von Ende Violin Choir with the admirable ensemble invariably characteristic of its work.

Miss McMartin's playing of the tasks she assigned herself commanded the admiration of the large audience present. She possesses a finely-developed technic, and produces a resonant and beautiful tone and interprets in a musicianly spirit. Her rapid development has been very gratifying to those who have been watching her career.

Olive Fremstad has an ambition to sing *Tosca*, and has prepared the rôle, but Emma Eames holds the exclusive rights to this part at the Metropolitan.

Gustav Mahler will direct the performance of Smetana's "The Bartered Bride" at the Metropolitan.

## A CARTOONIST BEHIND THE SCENES AT THE OPERA HOUSE



A REHEARSAL OF THE VALKYRIES

Hy Mayer's Impression of a Rehearsal of "The Valkyries," Reprinted from the New York "Times." (Copyright 1908 by the New York Times Co.)

## THE CANADIAN FESTIVAL

Toronto Will Hear Noteworthy Concerts by National Chorus

TORONTO, CAN., Dec. 7.—The National Chorus, Dr. Albert Ham, director, has announced two concerts in Massey Hall on January 18 and 19. The organization will be assisted by the New York Symphony Orchestra of seventy players, Walter Damrosch, director; Margaret Keyes, contralto, and Helen Davies, soprano.

The first of these concerts will be devoted to the works of British composers while the second will be in part a commemoration of the centenary of the birth of Felix Mendelssohn.

The National Chorus is one of the leading choruses on this continent and, under the direction of Dr. Ham, has set a high standard of choral work for America.

Marguerite Carré, the director's wife, reserves for herself the privilege of singing Puccini's heroines at the Opéra Comique, Paris.

Gustav Mahler conducted a concert of the Verein Hamburger Musikfreunde, Hamburg, before sailing for New York.

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## LOUISVILLE FESTIVAL ARTISTS

Committee Announces Soloists—A New String Quartet Organized.

LOUISVILLE, KY., Dec. 1.—The committee having in charge the Spring festival has announced the engagement of Germaine Schnitzer, pianist; Corinne Rider-Kelsey, soprano, and Reed Miller, tenor. The Children's Chorus is actively rehearsing on Benoit's "Into the World."

A new string quartet, the Haydn, has been organized with the following members: Charles Letzler, first violin; Mrs. Victor Rudolph, second violin; Victor Rudolph, viola, and Karl Schmidt, cello.

The first of the "Pop" concerts arranged for the Winter by Mr. and Mrs. George B. Cookins was given on December 1 at the Smith and Nixon Hall. Those who appeared at the first concert were Sara McConathy, pianist; Charles Letzler, violinist; Ada Wood, soprano; Agnes Scott Longan, contralto, and William Schneider, tenor.

H. P.

The opera season in Palermo will open with "Tristan und Isolde," a severe test of Sicilian powers of comprehension of music.

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## ECHOES OF MUSIC ABROAD

**R**EVERSING the usual order of things, the London reviewers have been less unreserved than their German confrères in their praise of Kathleen Parlow, the eighteen-year-old Canadian violinist. This tall, slender, dark-eyed girl made a complete conquest of the "dreaded" Berlin critics last Winter. London has been more candid in recognizing traces of immaturity. The *Sketch's* tribute to her is an object lesson to the sour-visaged champions of destructive criticism. It is not fulsome flattery; it recognizes her gifts and at the same time refers to her deficiencies with the "silk-glove touch":

"It is but seldom that a girl can command such a full, sweet tone. Her technic would be a thing to wonder at if she had not been a pupil of Prof. Auer, but there is still a sufficient touch of immaturity about her work to save it from the charge of being uncanny. The observer feels that although Miss Parlow is quite a remarkable violinist, she will be a still better player before she is many years older, for she will acquire what is still to seek in strength and confidence."

\* \* \*

**O**NE of Nellie Melba's greatest pleasures, to judge by some of her most recent assertions, is "to picture the woman of a century hence," and this diversion the Australian *Lucia, Mimi, Gilda, Juliet, Desdemona, et al.*, finds "simply fascinating." "My mind throbs with questions," she declares. "What will she say and do? Above all"—hark! 'tis the all-important point—"what will she wear? Instinct seems to tell me one thing about the woman of the future. Her freedom, which she will surely win, will not rob her of her woman's love of home. Man, after he has battled with and been buffeted by the world, returns with an ever-growing longing for the peace and beauty of his home environment. Woman, when the wider book of life lies open before her, will surely find the bonds of home life drawing more tightly around her.

"Woman will always be woman; hard, unsympathetic facts of life will make her home seem even more of a haven." How is that from a suffragette? "Will woman's beauty grow? I think it will be more refined in the future. In a hundred years' time a type of extreme daintiness will, I believe, prevail. The greater use of her brain will 'spiritualize' the future woman. Her face will be alight with intelligence. Freak fashions will die. There will be a harmony in dress, a daintiness of manner and speech, a shunning of hollowness and affection."

\* \* \*

**V**IENNA'S new tenor, Tamini, whose voice is likened to that of the great Tamagno, is the son of a German father and an Italian mother. His stage name was his mother's maiden name. He is now thirty. After working in banks until he became manager of one in Mannheim, he decided three years ago to listen to the advice of his friends and tempt Fate on the lyric stage. He accordingly gave up his position and began the study of singing. He made his first appearance in a small part, but was immediately promoted to principal rôles.

\* \* \*

**C**ONFRONTED by a dearth of available new librettos the composers of to-day are resorting more and more frequently to the subjects dealt with on the opera stage by their predecessors. France, whose modern leaders are promising up-to-date versions of the "Tristan" legend, "Don Juan" and "Orpheus," is not alone in thus laying violent hands upon the texts of other writers' masterpieces; Italy set the pace, though to provide a new lyric garb for "Cavalleria Rusticana" and "Ernani" cannot be looked upon as sacrilege, as may even be welcomed, if results justify it.

Don Lorenzo Perosi, the Italian priest-composer, aspires to a larger horizon than has hitherto encompassed his field of artistic endeavor. His soul seeketh rest from the spiritual dissipation in which he has been indulging with his rapid-fire system of oratorio writing of the past few years. Moreover, despite the confines (or is it

because of them?) of the monastery, he has ideas of his own about "Romeo and Juliet," and so he has himself arranged a libretto from Shakespeare's tragedy and set out to show the shade of Gounod how a priest of the twentieth century would lyricize the hapless lovers whose tongues sounded all too "silvery sweet." As Gounod's version, after the first act, is one of the dreariest works in the literature of opera lovers of this classic tragedy will

**R**OME'S annual opera season at the Teatro Costanzi will open on December 26 with "Die Walküre." One of the novelties will be Debussy's "Pelléas et Mélisande," another will be the unpublished "Prince Zilah," by Alfano, who made a failure of Tolstoy's "Resurrection" as an opera. The répertoire—extremely limited, from our standpoint—further contains "Aida," "Madama Butterfly," "Il Trovatore," "La Gioconda," "Andrea Chenier," "La Damnation de Faust," "Rheea" and "Il Trovatore."

Edyth de Lis, the American soprano, will make "guest" appearances there. Gina Giachetti, Caruso's sister-in-law, so-called, who has sung in London during Covent Garden seasons, is another of the artists

In due course the mystery was cleared up. The selection was a capital one. But it bore the wrong label. The Norwich "big gun" and his devoted family had been listening, not to "The Dream of Gerontius," but to a string of carefully-selected numbers from "The Girl from Kay's."

\* \* \*

**S**IR ALEXANDER MACKENZIE, after a comparatively long interval, has just completed the score of another choral work of important dimensions, and the conductors of the English choruses are duly interested. The story is founded upon the Scandinavian legend of Baldur, the Sun-god.

The subject, which has long occupied the composer's attention, has confronted him with many formidable difficulties. But though, on this account, progress has been slow, we are assured that it has been certain, and the London *Daily Telegraph* understands that Sir Alexander, "a determined self-critic," is content with the product of his labor.

The work opens gloomily with the consternation and distress of the people at the death of Baldur and the darkening of the nations. There is a busy scene, in which Odin accepts the offer of Hermundur to take the All-Father's horse, Sleipnir, and ride downward to Helheim, hoping that the prayer of the world, "Let Baldur return," may be granted. The next scene is laid in the great hall of Helheim, where the chiefs of the pale dwellers in that vague region are assembled. Baldur sits on the Queen's right hand, silent and motionless. Suddenly Hermundur rides into the hall, and drawn rein before the high seat. He vainly appeals to the Queen, and then turns to Baldur, who, still silent and motionless, answers nothing. At last the Queen consents to the release of the Sun-god, provided that all on earth mourn for him. That the condition is met appears when, in the final scene, Baldur approaches, bringing light and life. Darkness flies at his approach, the mountains are radiant, and all the people rejoice. The style of the music is "that of the present time"—strenuous, exciting and highly expressive.

\* \* \*

**O**NE of the old members of the Berlin Royal Opera's forces who have been pushed into the background of late by the influx of younger singers is Wilhelm Grüning, who at one time was a close second to Ernst Kraus in the affections of the Berlin public.

Those who heard Kraus with the Metropolitan company in New York and on tour a few years ago may be unable to conceive of his inspiring anything warmer than good-natured indifference in the hearts of his audiences, but, fortunately for the great majority of those who make their living by their voices, New York standards of criticism in regard to opera singing do not obtain in foreign centers. Yes, Kraus was the darling of an adoring city until it became more engrossed in the development of two slenderer candidates of the gentler sex for its favor and the public split up into rival camps over "die Farrar"—with strong, gutteral accent on the "rar"—and "die Destinn."

Grüning, older than Kraus, who was a brewer before he became a *Siegfried* and a *Tristan*, has just celebrated his fiftieth birthday. He has sung at the Royal Opera since 1896, and is scheduled for retirement at the end of the current season, when his thirteen-year contract shall have expired. He has sung all of the Wagnerian tenor rôles and been the Bayreuth *Parsifal* a number of times. A conscientious artist of high ideals, he might easily have achieved far greater distinction had he not early fallen a victim of the vocal vices of his country.

\* \* \*

**A** STRIKE of orchestra players in Milan recently compelled the Milan opera and operetta houses to carry on their performances with piano accompaniments for a whole week. In this manner "Carmen," "La Bohème" and "The Merry Widow" were sung before the difficulties between musicians and managers were finally adjusted.

J. L. H.

A London critic has this to say of Rudolph Ganz's playing: "His *mécanique* is perfect, and his versatility surprising."

Hugo Kaun's symphony "To My Fatherland" is to be played in Liverpool.

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## MME. MARCHESI'S HOME LIFE

[Continued from page 3]

A curious incident, telling of how the possession of a splendid nerve may sometimes avert great physical disaster, is connected with one of this artist's earliest operatic experiences. Blanche Marchesi happened to be at Prague when Herr Angelo Neumann was preparing a series of performances to be given at Covent Garden, and he invited her to sing *Brünhilde* as a test rôle at his Opera House in Prague. Only one complete rehearsal was possible, and this nearly led to tragedy rather than song! In the second act, when *Siegmund* is fighting up in the clouds, it dawned on the young operatic débutante that in the next moment she ought to be up there with him. But how? This is what she says:

"Full of nervous fear, I rushed to the back of the stage to find four workmen waiting for me. 'Stand here at once, Madame,' they shouted, and without hesitation, I stood where they indicated. Perhaps it was well I had not stopped to think, for when I looked down it was to find I was on a small elevator composed of nothing more than a square board just large enough to stand on, with one iron support at the back—and it rose immediately. But, horror of all, what I was meant to do when I reached the top I had not the faintest idea. Naturally, I was distracted. At that moment, *Wotan* appeared—on a similar tiny elevator. Thereupon I screamed: *Wotan, Wotan!*—I did not know his name—'please tell me what it is I do when I reach the top? Do I get off this board and go to *Siegmond*?' 'For heaven's sake, Madame,' he literally roared back, 'don't move. If you budge an inch you must fall to the ground and be crushed to death! Why are you not holding tightly on to the iron bar with one arm?' By that time we reached the top, but as I sang and had the courage to look down, I shuddered to realize the fall I might have had."

With Mme. Calvé and Eleanora Duse, Blanche Marchesi is among those great foreign artists whose warm hearts were much touched by Queen Victoria's graceful personal recognition; by her keen appreciation of their art. The late Queen's extensive musical knowledge, no less than her ex-

quisite taste in this art, made singing to her a joy, and appreciation for her something to strive for. Whenever Mme. Marchesi was summoned to Windsor or to Balmoral, she was commanded to send her program in advance for Her Majesty's approval, and it was then by means of corrections done by the royal hand that she learned of the Sovereign's exceptional perception of musical matters.

In her library Mme. Marchesi has a wonderfully interesting album whose pages are written and drawn by many of the greatest musicians and most famous artists of the century—compositions by Verdi, Dvôrak, Brahms, Garcia, Lemaire, Joachim, a page of "Mignon," by Ambroise Thomas, with pretty and often amusing sketches by Sargent, Alma-Tadema, Graham Matthews, Pappials Clausen, Mancini. On Joachim's page he had written with his own hand the first bars of the song "Von ewiger Liebe," and then in German, "A word to thank you for the consolation which your superb interpretation of an immortal song gave to me." At a concert soon afterwards, when Mme. Marchesi sang an air from Bach, Joachim played its obbligato. This was the first time the renowned violinist had ever accompanied a song in public!

"Speaking of psychic presentiments," Mme. Marchesi observed, "a curious thing happened when I was singing in Paris, on the last occasion on which M. Lamoureux conducted. After the second act of 'Tristan' he and I were exchanging greetings, when he suddenly discovered a bouquet of white lilacs which had been sent to him by some admirer. The thought flashed into my mind that it was an unsuitable flower to send him. Why not laurel? He stood with the bouquet in his hand, looking downwards, but his eyes appeared to be closed. Just at that moment the glare of the electric light fell full on the expressive face, and the man's whole personality seemed to change into something spiritual. The impression of death took possession of me, and I was glad when he put down the flowers. Still, I could not throw off that presentiment of impending disaster, though about midnight I bade him adieu and left for England. Think of my

sorrow when in the first journal I opened on reaching London I learned that Lamoureux had joined the majority 'whose music makes the gladness of the world!'

The house in Greville place, where Madame and her husband, the Baron Anzon Caccamisi, live, is a veritable "Pandora's Box" of rare objects of art. Among the many "souls" whose portraits, etchings, engravings, or signed photographs are on the walls of the hall and staircases, we noticed Gounod, who signs his photograph "To my little friend, Blanche." Alexandre Dumas had endorsed his portrait thus: "To my most beautiful frère," for it transpires that Mme. Marchesi has written many dramas, and some in collaboration with Dumas fils. But most of these dramas still lie in her cabinet unacted. It is said that at times Dumas would remark to her: "You are not a woman, for why should you be with the brain of a man?"

The world of art is an absorbing one for this great soprano, and, as she herself naively observes, all the money she makes through her voice or by her fingers goes into Art's Bank—upon her walls. She has a rare understanding of the elusive art of Whistler, and possesses an enviable collection of the great painter's works. Many hang in her study, and there is a whole wall devoted to them in her drawing-room, before which, she told us, she and the Baron stand frequently in silent worship, and give to them a "Good-night" before retiring to rest. Here, too, are drawings and sketches by Jacob Israels, the famed and aged Dutch artist, not purchases, but marks of his appreciation after hearing Mme. Marchesi's rendition of his beloved Beethoven.

Mme. Marchesi's drawing-room abounds in choice examples from the arts of many lands, and particularly fine are her specimens of Louis XV and Louis XVI furniture. As a singer she has naturally traveled much and sometimes she has hunted so long as ten years ere finding just the piece of furniture she needed to complete some scheme. The signed portrait of Queen Victoria which stands on the grand piano was presented by Her Majesty, together with the jewelled brooch bearing the late Queen's initials.

Mme. Marchesi makes many demands upon Mother Nature when she declares herself in favor of thirteen stringent rules.

"First," she says, "not an extraordinary voice, but the possibility of a good voice, and that is: the right muscles, the proper shape of the mouth, and so on. Secondly, a teacher who not only knows her work, but has interest in her pupil. After that, place health, untiring perseverance, thoroughness, presence, which means more personality, I think, than beauty, magnetism (and this is a great essential in taking an audience with you), a graceful charm of manner on the platform and away from it, good fortune, individuality of character, again individuality—individuality, doesn't that make the number?" the singer finished, with a smile.

B. Miller, the tenor, will sing the rôle of *Romeo*, but the cast has been re-enforced by the well-known basso, Arthur Middleton, who will sing the *Friar*.

Mr. and Mrs. Frederick Fredericksen announce a series of three evening concerts, the first to take place December 10, at the Auditorium Recital Hall. Mme. Justine Wegener will be the assisting artist.

R. D.

## Sinsheimer Quartet's Second Concert

The Sinsheimer Quartet, consisting of Bernard Sinsheimer, first violin; Michael Bernstein, second violin; Jacob Altschuler, viola, and Modest Altschuler, 'cello, gave their second concert of the season on Sunday last at the American Fine Arts Society No. 215 West Fifty-seventh street, New York. Program: Quartet (American), Op. 96 (Dvôrak); Quintet, for piano, two violins, viola and 'cello (Franck); Quartet, (a) "Theme and Variations" (Posth.) Schubert, (b) Scherzo (Ippolito-Ivanoff). Carl Dies was the assisting artist. The audience, which filled the hall, applauded discriminatingly, and showed a marked appreciation of the quartet's work, which was in all respects highly satisfactory.

## Chamberland in Montreal Recital

MONTREAL, Dec. 7.—Albert Chamberland, violinist, gave a concert here on December 3, at the Monument National, with the assistance of Mrs. C. A. Desmarais, contralto, Mrs. Paquin, pianist, U. Paquin, bass, and J. B. Dubois, 'cellist. The large audience present showed its appreciation to a marked degree.

Mr. Chamberland has won an enviable reputation here in the violin world, ranking among the best in this city. He played Grieg's Sonata in F, Max Bruch's Concerto in G Minor, Saint-Saëns's Introduction and Rondo Capriccioso, the Prelude to Bach's Sixth Sonata, Saint-Saëns's "Le Cygne," and Bazzini's "La Ronde des Lutins."

C. O. L.

Nativa Mandeville gave the last of the "Musical Afternoons" on December 3 at the home of Mrs. William R. Tillinghast, Providence, R. I. The program was well rendered and was enjoyed by a large audience.

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CHICAGO, Dec. 7.—Volney L. Mills gave the second of his Artists' Recitals in the Auditorium of the Irving Park Country Club, Thursday, assisted by Gustaf Holmquist, basso, and Leon Marx, violinist. Mr. Mills's rendition of *Siegmond's* Love Song from "Die Walküre" was a genuine treat. Special mention must be made of his singing of "The Wind Speaks," a composition by Grant Schaeffer. Mr. Marx was at his best, and Mr. Holmquist, the well-known oratorio singer, gave "O Ruddier Than the Cherry," Handel, and "Abendstern" from "Tannhäuser," in a commendable manner. Mrs. Sadie Kraus Marx was the accompanist for Mr. Marx and Nellie M. Orr was the accompanist for the singers.

Mabel Dalton Ferre, soprano, announces a song recital on Monday, December 7. Miss Ferre is a pupil of Mme. Carola Loos-Tooker, of Decatur, Ill. Mrs. Eleanor Fisher will play the accompaniments. The second public performance of the Cosmopolitan School of Music and Dramatic Art will take place in Orchestra Hall on December 9. The soloists will be Gladys Trumbull and Lena Ruegnitz, pianists; Hermann W. Barnard, tenor; Mabel Gem Corlew, soprano; Josephine Gamble, violin, and Phelps Cowan, organ.

Joseph T. Ohlheiser, for twenty years teacher of violin at the Chicago Musical College, has opened a private studio in the Fine Arts Building.

Earl Blair, pianist; Hans Hess, 'cellist, and Mrs. Marie Sidenius Zendt, soprano, will give a recital Saturday afternoon December 12 at Kimball Hall.

The production of "Romeo et Juliette" given by the Chicago Musical College, will be semi-professional as not only John

## DR. WÜLLNER SINGS FOR BROOKLYNITES

**Noted German Lieder Singer Creates Furor in 'City of Churches'**

Brooklyn has had a surfeit of musical attractions during the past week. Music lovers have had the opportunity of hearing Dr. Wüllner and the Brooklyn Sängerbund, "Die Walküre" by the Metropolitan Opera Company, the Boston Symphony Orchestra, and numerous other concerts.

Dr. Ludwig Wüllner was the great attraction of the week, appearing at a concert of the Brooklyn Sängerbund under the direction of Dr. Nicholas Elsenheimer, at the Academy of Music on Dec. 3. Dr. Wüllner gives new meaning to every song that he interprets, and one need not understand German to appreciate his art. The great nobility of his features adds much to his interpretative power. The enthusiasm of the audience, which was largely composed of Germans, frequently rose to such a height that he was compelled to repeat many numbers. Conraad V. Bos added to the excellence of the performance by his perfect accompaniments.

The concert opened with an organ number played by Hugo Troeschel, organist of the German Evangelical Church, who, with the assistance of Raymond V. Nold, at the piano, played the accompaniments for the Ladies' Chorus, which appeared in public for the first time in several years. The chorus singing throughout the evening was of a high degree of excellence, the pianissimo passages being especially well given. This was the more noticeable as German choruses are usually lacking in the finer shadings. Dr. Elsenheimer deserves great credit for his work with this organization.

"Die Walküre" was given on December 2, and was the third work of the present opera season. The principals were Gadski, Homer, Fremstad, Schmedes, Blass and Feinhals; Hertz conducted.

The concert of the Boston Symphony Orchestra on December 4, with Ossip Gabrilowitsch as soloist, attracted a large audience. The interest centered in Gabrilowitsch's playing of the Rachmaninoff concerto; he performed it with dignity and was aided by the careful accompanying of the orchestra.

The usual preliminary lecture-recital, explaining the program of the Boston Orchestra, was given on December 3 by Louis C. Elson, assisted by Alfred De Voto, pianist; these lectures are given under the auspices of the Brooklyn Philharmonic Society and the Brooklyn Institute.

George Riddle read "A Midsummer Night's Dream" on December 5. There was only a small audience present. He was assisted by Louise Schippers and Lillian Funk, sopranos, and Arthur Claassen, who conducted the orchestra and the Women's Chorus.

E. G. D.

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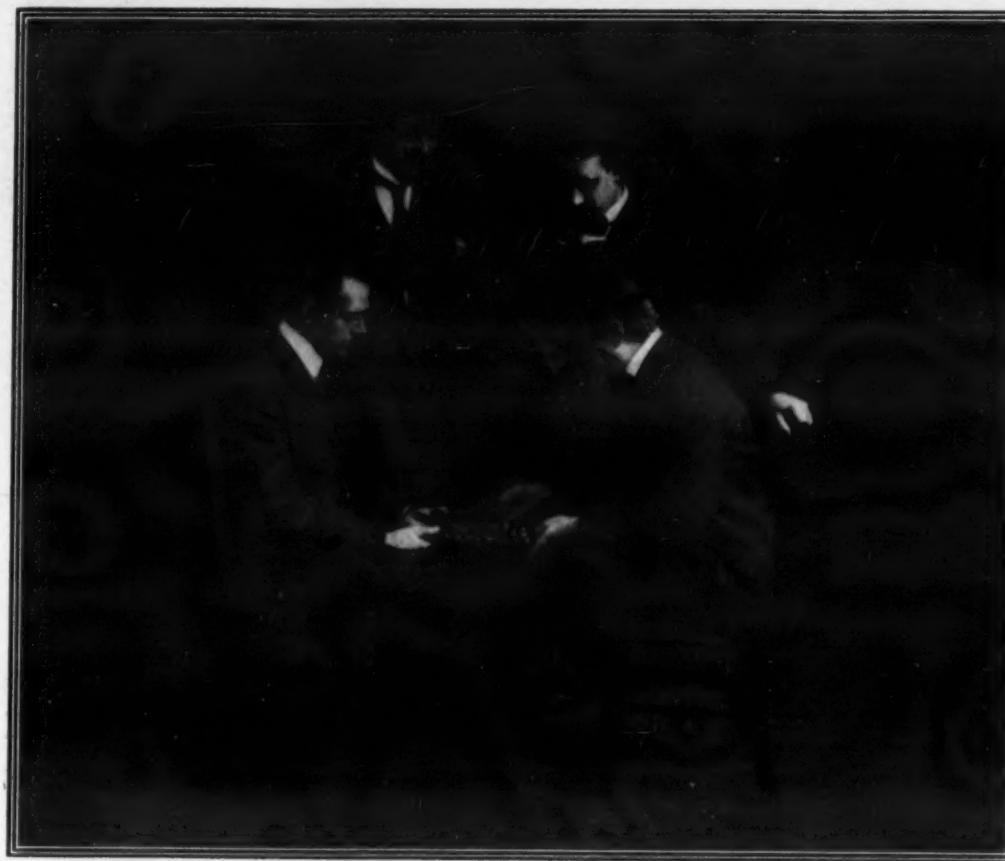
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## SCHUBERT STRING QUARTET REORGANIZED



—Photo by E. F. Foley.

Seated on the left, Bertram Currier; on the right, Frederick Blair; standing on the left, Davol Sanders, and on the right, H. Faxon Grover

The Schubert String Quartet, of Boston, has reorganized for the present season with two new members at the first violin and viola desks. The members of the quartet, as newly constituted, are Davol Sanders, first violin; H. Faxon Grover, second violin; Bertram Currier, viola, and Frederick Blair, cello. Criticisms of recent concerts remark upon the unanimity of the

playing and acknowledge that the changes have improved the ensemble of the organization. The quartet has had a busy concert season, having played in New York, some of the Eastern States, and having just completed a tour of the South. The individual members are well known as soloists, and Davol Sanders is also favorably known as a composer.

### Hubbard Pupils Sing in Boston

BOSTON, Dec. 8.—A musical of exceptional interest was given at the studios of Arthur J. Hubbard by some of his professional and other pupils last Friday evening. The program was opened by Frederick J. Lamb, Mr. Hubbard's assistant, who sang Tosti's "Sogno," and continued as follows: Anna Cambridge, Bizet's "Michaela's Aria" ("Carmen"); Vincent Hubbard, Verdi's "O Tu Palermo"; Elsie Bishop, Dessauer's "Enticement," Grieg's "Boar Song," and Raff's "Lorelei"; Arthur Hackett, Lieber's "The Sweetest Flower That Blows," and Verdi's tenor aria from "Macbeth"; Grace Pierce, Mozart's "L'Amico"; Caroline Hooker, Leoncavallo's "Ballatella," "Pagliacci," and Verdi's "Ah Fors e Lui," "Traviata"; Charles Hackett, Schubert's "Du bist die Ruh," and Donizetti's "Spirito Gentil," "La Favorita"; Winifred Lakin, Massenet's aria from "Le Cid"; Katharine Roche, Liza Lehmann's "Mirage." One of the interesting numbers was the song by Mr. Hubbard's sixteen-year-old son, Vincent, who has a big reson-

ant bass voice and who gives every indication of becoming a most successful singer.

D. L. L.

Eleanora De Cisneros has recently sung for Mme. Cosima Wagner, who was, it is reported, so delighted with the American singer's voice that she has promised to consider her for one of the Brünnhilde rôles at next season's performances in Bayreuth.

Warsaw has just heard "Die Meistersinger" for the first time.



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## FROM "MUSICAL AMERICA" READERS

To Examine Members of N. A. T. S.  
To the Editor of MUSICAL AMERICA:

At a general meeting of the National Association of Teachers of Singing, held in Steinway Hall, on Tuesday, November 24, Hermann Klein in the chair, specially convened for the purpose of considering the advisability of holding examinations at an early date, for teachers' certificates, it was unanimously resolved that: "This meeting is of opinion that the N. A. T. S. should proceed without further delay to put into operation plans for holding examinations as intended by the act of incorporation. And the Association is hereby requested to appoint a committee of this Association to formulate a series of questions that shall be used in examinations on each subject covered by those examinations, which committee shall submit its report to a regularly called meeting of the Association for discussion and adoption." This is perhaps the most important movement in advance made by the N. A. T. S. since its formation, and one that will popularize it among the serious thinkers and workers who are looking for tangible results. Not only was the resolution adopted by forty members, but several of them have already registered their names as candidates for examination.

ARTHUR DE GUICHARD, Secretary.

**More About Italy's Musical Situation**  
To the Editor of MUSICAL AMERICA:

I heartily agree with most of the opinions expressed by the lady correspondent quoted in your editorial of September 6. As far as moneyed Americans being the cause of the present pitiable condition in Italy, I must bow to her much longer experience, but the fact remains that affairs are as we have stated.

I cannot quite agree with her as to the feeling that Italian men have toward "theatrical women" (that is, women who have been on the stage, who are now on the stage, or who are studying for it); the only women of whom I speak in my letters—for I have met Italian "gentlemen," who would be an honor to any nation, but on the whole she is correct, most Italians do not consider a "theatrical woman" respectable,

and treat her accordingly, and this fact renders the life of an American girl student here *not pleasant*.

Having no aspirations for a musical career myself, and so, not being a possible rival in the future, many have dropped the mask of success, and confided to my sympathetic ear such tales of indignities and horrors that would make any parent pause before sending a daughter abroad to study and deter many a young girl from submitting to such an ordeal.

About five or six years ago a series of letters was written to one of the London papers exposing the treatment which foreign singers received here. Since that time Italy has steadily deteriorated. The cinematograph with its representations of murders and vulgar comedy, the gramophone with its nasal mechanical reproduction of music, good and bad, have ousted the opera from the hearts of the Italians, and a large number of theaters throughout Italy are closed (Florence alone has six such), and when an opera is given it is often to half-empty boxes and stalls, while the "upper heaven" is packed with the *canaille*, who come to *criticise*—that is, to whistle, hoot and howl. The mass of the lower classes here believe themselves to be the musical critics of the world. While not at all particular as to flattening and sharpening, the wrong pronunciation of a vowel is unpardonable and they labor under the common delusion that criticism means always finding fault, never applauding beauties.

In former times when a beginner went on the stage and joined a good company of trained professionals the experience he gained was worth much, but now, when the audience does not pay more than the running expenses, if that, the impresario demands a larger sum from the débutante, and he has hit on a most lucrative idea; all his *principal performers* are *beginners*, while the rest of his company are composed of failures, to whom he pays little or nothing. What is the value of such an experience? Add to this a scrub orchestra, which has had only three or four rehearsals, a tiny barn of a theater, that has been closed for several years, with the dust of

ages to fill the throats of the singers, and a mob in the gallery bent on having a "good time," and often armed with unsavory missiles—and this is a débüt in many parts of Italy at the present time.

There is an *unwritten law* here that only one *foreigner* is to be allowed in an opera company, but the impresarios, although perfectly aware of this, do not pay much regard to it, for if one or two performers are *protested*, so much the better for him; a new lot can come on, and new fees will be asked and paid.

My prediction that the charming custom in vogue at Naples and other southern towns would soon reach here seems on the point of fulfillment. In a large town not fifty miles away from Milano, an American girl, pretty and in her teens, made her débüt. She had a beautiful if not a very powerful voice, but unfortunately in the company was also a Spaniard and a Venezuelan. She was not allowed to open her mouth, but was greeted with hoots, howls and stale vegetables, while the second night these beasts appeared in such numbers and so well armed that the city authorities were obliged to close the theater.

EMIL BRIDGES.

MILANO, November 20, 1908.

## Says Gadski Was Misquoted in Detroit

NEW YORK, Nov. 30, 1908.  
To the Editor of MUSICAL AMERICA:

Will you have the kindness to correct a false impression regarding Mme. Gadski's attitude toward American singers, created by the report of an interview in Detroit, and censured by "Mephisto" in your columns on November 21. As I was present at the interview, it is my duty to state that the remarks of Mme. Gadski were sadly misunderstood.

Mme. Gadski fully recognizes the position of American artists, and in that interview mentioned five or six occupying important places in the Royal Opera of Berlin, as well as many others engaged in operatic and concert work in our own country.

Mme. Gadski spoke only of that class of students who think that by "working hard" and overpractising, they hasten on to artistic maturity. She said this strenuous work injures the voice and the student fails, whereas with the same material and a longer period of study he might have succeeded.

The greater part of Mme. Gadski's career has been in America, and she has substantially assisted many American singers, so that it seems an injustice that she be represented as not acknowledging the standing of our American vocalists.

Hoping that you will correct this impression in your valued paper, I am, Yours sincerely,

FRANK LA FORGE.

## The MacDowell Fund

FALL RIVER, MASS., December 5, 1908.

To the Editor of MUSICAL AMERICA:  
Will you please tell me if there is still a MacDowell Fund, and if so, for what is the fund used. Is it still open for contributions? I have already written for information on the subject, and thought that you might be able to assist me.

ZETTA L. SLADE.

[The MacDowell Fund was disbanded six months ago. Contributions to assist in the work undertaken by the MacDowell Association, may be sent to the secretary, Metropolitan Opera House, Thirty-ninth street and Broadway, New York City.—Ed. MUSICAL AMERICA.]

## Milwaukee's Orchestra Plans

To the Editor of MUSICAL AMERICA:  
May I ask you for information regarding the organizing of a symphony orchestra in Milwaukee, which I believe was mentioned in your paper about a month ago? Will you kindly tell me who are the promoters?

Respectfully,  
Boston Symphony Orchestra, G. F. H. Boston, Mass.

[The Merchants' and Manufacturers' Association of Milwaukee is behind the plan to establish a symphony orchestra in that city. The gentlemen most interested in the work are William Geo. Bruce, secretary of the association, and Charles E. Sammond, chairman of the music committee of the Milwaukee Auditorium.—Ed. MUSICAL AMERICA.]

## In Quest of a Teacher's Address

LITTLE ROCK, ARK., Dec. 1, 1908.  
To the Editor of MUSICAL AMERICA:  
Can any of your readers furnish me with the address of Mme. Jeanne Faure, a teacher of singing in New York. Yours truly,  
LOUISE COX.

## No Music in Him

Aunt Clara—Well, Flossie, what do you think of your new baby brother?  
Little Flossie (who owns a phonograph)—He hasn't said a word since he came. I guess God forgot to put a cylinder in him.

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## NATIONAL FEDERATION OF MUSIC CLUBS

Interesting Plans Made for the Big Biennial Meeting in Grand Rapids  
Next Spring—Reports from Various Branches of the Association

MEMPHIS, TENN., Dec. 7.—The press secretary of the National Federation of Musical Clubs gave out the following announcements to-day:

A copy of the minutes of the proceedings of the recent meeting of the board of managers of the National Federation of Musical Clubs shows much business to have been attended to and interesting plans made for the coming biennial which will be held in Grand Rapids, Mich., in May, 1909. The St. Cecilia Society of that city will be the entertaining club for the biennial, and the members of that progressive body are making every effort to have the most beneficial and interesting meeting the federation has ever held.

Mrs. George Frankel, of St. Louis, who is the librarian for the N. F. M. C., was the guest of Mrs. C. B. Kelsey during the recent meeting of the board at Grand Rapids. Mrs. Frankel reported having sent to various clubs throughout the federation about four thousand programs during the past year.

Mrs. A. M. Robertson represented the Middle Section at the meeting of the board. Mrs. Robertson is vice-president of that section, and a splendid worker for the cause. She reports seven clubs having federated during the past year. Many more are expected to come in before the biennial meeting.

Mrs. Claude Steel, vice-president of the Southern Section, sent a report of the work of her section, showing seventeen new clubs to have federated since the last meeting of the board, in April, 1908.

Mrs. Joseph W. Winger reported much activity among clubs in the Western Section, of which she is the vice-president.

The Polyhymnia Club of Waverly, N. Y., gave the opening meeting of the season on November 20 in Manoca Temple. The work done by the members was of high order, and reflected much credit upon the organization. Georgiana Palmer was greatly appreciated in a paper on the life of Mac-

Dowell. Having been a pupil of MacDowell, Miss Palmer was able to give many personal reminiscences and to tell not only of the great composer's work, but of his pleasant home life. Mrs. Richard Blakemore is the present president of the club. Mary Finch is the federation secretary.



**MRS. JOSEPH W. WINGER**  
Vice-President of the Western Section  
of the National Federation of Musical Clubs

From Veronica Murphy federation secretary of the Amateur Musical Club of Elmhurst, Ill., comes an interesting account of the recent program given by that club. Miss Murphy spoke in highest praise of the Loeffler group of songs. After the program a young Norwegian, Miss Schade, gave a creditable performance of a Grieg fantasia.  
NOLA NANCE OLIVER.

### Brooklyn Apollo Club Concert

The Brooklyn Apollo Club gave the first concert of its thirty-first season in the Opera House of the Academy of Music on December 8, to an audience that filled the hall to overflowing and showed its approval of the excellent program by demanding many encores. For the first time in many years the club has a full membership, with a waiting list for both subscribers and active members. The assisting artists were Inez Barbour, soprano; Richard Arnold, violinist; the Richard Arnold String Quartet and an orchestra. The incidental solos were sung by A. C. Clough, F. A. Weismann and Walter Koempel.

Miss Barbour was in fine voice, and received tremendous applause after each of her solos. She graciously responded to the demand for additional songs. Richard Arnold played a Bazzini number in place of the second solo on the program, but was compelled to give the original piece, Rehfeld's "Spanish Dance," in response to the insistence of the audience. The incidental solos were adequately handled by members of the club, who, without exception, displayed voices of excellent quality and sang with taste and refinement. The Richard Arnold String Quartet played a new and interesting composition by Puccini, and an unfamiliar Lalo number with excellent effect.

The club, of ninety voices, under the direction of John Hyatt Brewer, showed its careful training in the varied and difficult program. The quality of the voices was, in every way, beyond criticism, and the club proved itself to be an organization absolutely under the control of the director. Probably the best received number on the program was John Hyatt Brewer's "The Birth of Love," which was given an exceptional performance. The club was compelled to repeat many of the songs.

Cellier's "Dorothy" has been revived, with success, in London.

### CHARGES AGAINST CONRIED

(Continued from page 1)

a week went, and they also want an explanation in a number of similar cases.

If the litigation ever gets into the courts it is said that there will be some very extraordinary revelations as to the manner in which the Metropolitan Opera House was conducted during the Conried régime.

### Mme. Rivé-King Plays in Chicago

CHICAGO, Dec. 7.—One of the charming reappearances of the season was that of Julie Rivé-King, the eminent American pianist, who returned to the scene of her earlier triumphs last Monday evening in a recital at Music Hall, after an absence of several years. Her program included such selections as the Beethoven Sonata, op. 53, four Chopin selections, Prelude, Etude, op. 10, Nocturne, op. 15, Fantasia in F minor. Subsequently she played her own Polonaise, "Heroique"; the brilliant Strauss waltz, "Wiener Bonbons." Mme. King's playing has lost none of its earlier charm and retains the freshness and vigor of her youth. Her interpretation of the Beethoven Sonata was a masterly bit of work, and still shows how well she can dominate the keyboard. She also revealed the romanticism of Chopin effectively and in all points was equal to the trying task that the program involved.

Maximilian Dick, a young American player, appeared in this program, and distinguished himself as an excellent violinist whose fine execution and good tone proved him to be a worthy associate of the distinguished pianist. Edgar Nelson also gave evidence of his quality in an organ solo that opened the program.

C. E. N.

### Cecile Buek in Seattle

Word has just been received here that Cecile Buek, the talented young soprano, has had a tremendous success in Seattle, Wash. Miss Buek was engaged by telegram when it was found that Shanna Cumming, who was originally engaged for the concert, was ill and could not sing. She performed a very unusual feat by singing the same program announced for Mrs. Cumming, studying her songs on the way from New York to Seattle. Miss Buek's success is all the more pronounced because she sang on the night after the Nordica Concert Company appeared. She has been engaged for another concert to be given in the same city before her return East.

### Rabinoff's Plan Well Supported

Max Rabinoff, who is trying to establish a permanent opera house in Chicago, stated before leaving New York for Chicago this week that five hundred persons in the latter city had assured him that they would subscribe \$500 each to insure the success of the project.

## THE PHILHARMONIC ENDOWMENT AGAIN

**Mrs. George R. Sheldon and Dr. Frank Damrosch Add to the Interest of the Discussion**

The plans for the placing of the New York Philharmonic Society on a new musical and financial basis are again creating much discussion. In a recent interview Mrs. George R. Sheldon is reported to have said that the Philharmonic needs a change in organization if it is to continue the honorable career which it has had for sixty-seven years. She further remarked:

"Hitherto the musicians have elected their own conductor. The change for which we look primarily is the creation of a board of trustees representative of all the interests of the society, inclusive of two or three musicians, which shall in future elect the conductor. The conductor would then be given entire artistic control of his orchestra—something that has not heretofore existed."

"As far as the \$100,000 guarantee fund is concerned, I can only say that the financial arrangements are still too incomplete to speak of." She also indignantly denies that the incentive which has prompted her to interest herself in the Philharmonic was a desire to injure the New York Symphony Society. It will be recalled that, in a recent statement to MUSICAL AMERICA, Richard Arnold, vice-president of the Philharmonic Society, also emphatically denied any friction with any other New York organization.

The only authentic announcements in regard to the new plans are that Gustav Mahler will direct three concerts in the Spring, with men selected from the Philharmonic and elsewhere, and that the money is already gotten for these concerts.

Dr. Frank Damrosch, on the other hand, declares that the scheme for a new orchestra had its beginning in a desire to injure his brother Walter and the New York Symphony Society. He also predicts interesting experiences for the parties back of the new organization if they attempt to run it on an endowment of \$100,000.

### Melba Arrives This Week

Mme. Nellie Melba, who is due in New York on Friday of this week, will make her reappearance in America after an absence of one and a half years, at the Manhattan Opera House, in Puccini's "La Bohème" on Monday night.

Waldemar Lütschig, the pianist, has been playing in Berlin lately.



**John Francis Gilder**

John Francis Gilder, a well-known pianist and professor of music, died on Dec. 2 at Bordentown, N. J. He was the eldest brother of Richard Watson Gilder, and was born in 1837.

Mr. Gilder studied under Professor Donat Saar, Dr. William Mason, Dr. Robert Goldbeck and others. He taught for a while in the Flushing Female College, of which his father, the Rev. William H. Gilder, A.M., was president. In 1873 he accompanied Mme. Anna Bishop on her farewell concert tour from New York to San Francisco, remaining in the latter city to give a series of forty-two concerts. He made several Western and New England tours, visited on a professional engagement and played at fairs in New York, Philadelphia, Boston, Rochester, Detroit and other cities.

During Gilmore's last three weeks at Gilmore's Garden, New York, Mr. Gilder was the solo pianist of the concerts. In his youth he was organist of the Episcopal Church, in Flushing, and also of St. John's Episcopal Church, New York. For several years he was organist at the old St. Peter's Episcopal Church, Philadelphia, and also of the old St. Ann's Church, Brooklyn.

His list of published compositions for the piano numbers more than eighty.

## ORATORIO SOCIETY IN "LA VITA NUOVA"

**Dr. Damrosch's Chorus Also Sings Debussy's "Blessed Damosel" at First Concert**

The first concert of the New York Oratorio's season took place in Carnegie Hall on December 2, when Debussy's "The Blessed Damosel" and Wolf-Ferrari's "La Vita Nuova" were sung. Dr. Frank Damrosch directed and the soloists were Nevada Van der Veer, mezzo-soprano, and Edith Chapman Goold, soprano, in the Debussy work, and the latter and Claude Cunningham, baritone, in "La Vita Nuova."

"The Blessed Damosel" is an early composition of Debussy and was written during his residence in Italy while he was holding the *Prix de Rome* of the Paris Conservatoire. It shows his general tendency to produce his effects by means of original orchestration and new harmonic treatment rather than by the use of undisguised melody and is a tentative reaching out after the style of the later man, as shown in "Pelléas et Mélisande."

"La Vita Nuova" was sung by the same society a year ago and the performance of it once more has but served to make more apparent the musical value of the work. The writing for chorus and orchestra is strikingly original and faithfully reproduces the emotional state established by the text. The remarkable use of the piano in the orchestra is worthy of mention; in the angelic dance it introduces a new color into the instrumental body.

Both Miss Van der Veer and Mrs. Goold sang their respective parts with taste and intelligence, though the most striking solo work was done by Claude Cunningham, who brought to his work a fervor and an artistic finish which won for him a decided success. The playing of the violin solos by David Mannes and the piano part by Kurt Schindler were well done, and added much to the successful presentation of the latter work.

The playing of the orchestra and the singing of the chorus during the evening were not entirely above criticism. Both lacked delicacy in certain places and the chorus was, for some reason, quite limited in its range of expression, lacking the ability to sing pianissimo. While the performance was, in the main, creditable, it seemed to lack that fine enthusiasm which produces the best choral and instrumental effects.

An audience of excellent size attended the performance and found much pleasure in both works, though "La Vita Nuova" was, to them, the more familiar, and therefore the more attractive.

### John L. Bonn

John L. Bonn, professor of music and an organist, died at his home, No. 156 East Fifty-sixth street, New York, after a short illness, on Monday morning. He was born in the Rhine Palatinate in 1847. He continued his academic and musical studies in America, and soon became well known as a pianist and organist. For several years he was the choirmaster of the Dominican Church of St. Vincent Ferrer. He is survived by a widow, four sons and four daughters.

### Baroness d'Altomonte

The Baroness Antonio Benedetti d'Altomonte, who, before she was married three years ago, had gained a favorable reputation as a lyric soprano on the Paris and Berlin opera stage, died on Tuesday at her home, No. 127 West Nineteenth street, New York City. She was formerly Jeanette Locke, of Lexington, Ky.

### Edwin L. Gurney

Edwin L. Gurney, sixty-three years old, a composer and organist, died suddenly at his home in Cambridge, Mass., on Wednesday afternoon of last week. He had been organist of the Shepard Memorial Church, and of the Harvard Street Methodist Church, Cambridge.

### Mrs. Yetta Juvelier

Mrs. Yetta Juvelier, who became prominent in Yiddish opera and drama some years ago, died at her home, No. 1602 Madison avenue, New York City, of a complication of diseases, on December 7.

### Henry O. Kuehne

Henry O. Kuehne, organist at the New Jersey Crematory, in North Bergen, N. J., died suddenly on Monday while seated at the organ.

## HOW THE "ANVIL CHORUS" BROUGHT LIFE TO A CORPSE

The Cub Reporter Hears About This and Many Other Startling Things in the Studio of a Real Musical Doctor—Wagner Prescribed for Paralysis and "Harrigan" for Melancholia—The Chimney That Succumbed to a Violin



Just suppose that you were a "cub reporter" and that you had started out with the names of a dozen people on your list to be interviewed and with the high hopes of youth bringing visions of brilliant stories, a raise, and—but wait; just suppose that you'd called on your first man (an arrogant representative of the iniquitous theatrical trust; the adjectives would have been omitted if he had talked) and he'd turned you down with a surly, "Nothin' doin'"; and then just suppose that your next man was out of the city and that your third victim (by all of the laws of luck he *ought* to have been in), just suppose that you'd chased your third chance for fame



Avoid Passing Wagnerian Hand Organs if You Have Acute Mania

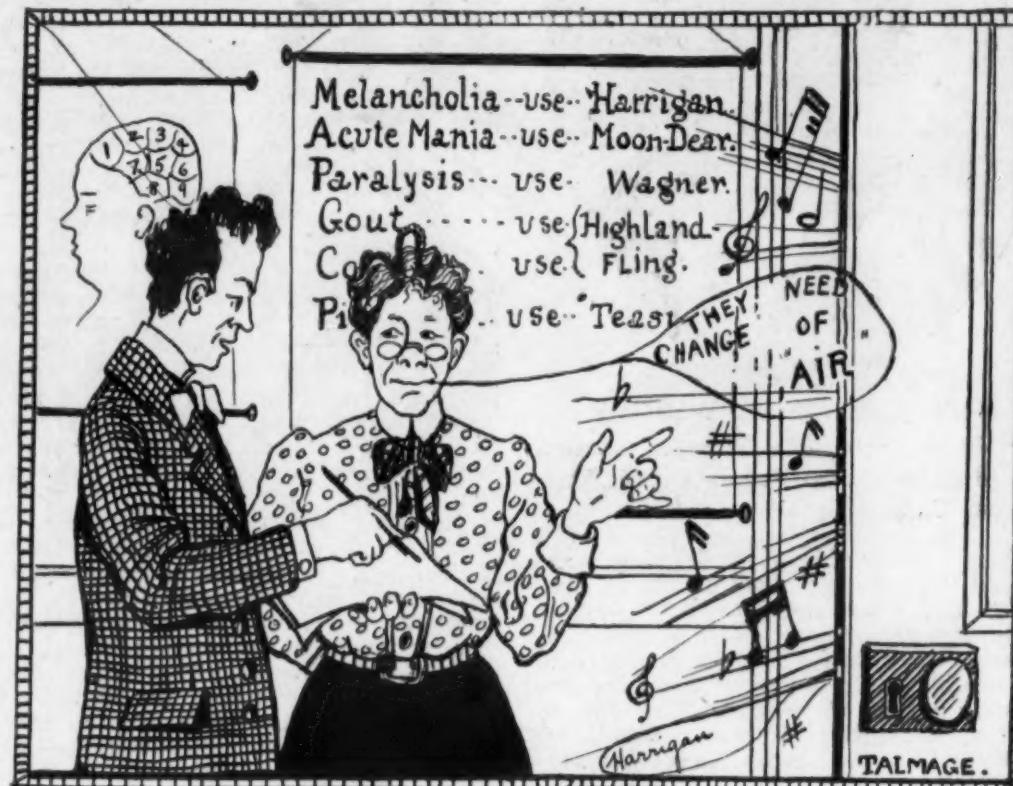
(and a raise) from house to studio, from studio to club, from club to house, and then around again (like a dog chasing his own tail), and, in the end, had failed to land him because a stupid, though rather good-looking maid had forgotten to give him your card—just suppose these things had happened to you, wouldn't you (if you'd been the c. r.) have skipped to the last name on your list in one desperate effort to get there before fate had warned your man?

Then, just suppose that when you got

there you'd found yourself in a large, gloomy room lined with cabinets from floor to ceiling, which cabinets were filled with ghastly grinning skulls, all apparently mocking you in your futile efforts to "land a story," and then, *then* suppose that you were greeted by an alert, pleasant little woman who smiled cheerfully and was delighted to talk—wouldn't you be inclined to forget serious things and smile, too? (The c. r. did.) And furthermore, if the pleasant woman happened to be a phrenologist (as she did), and, as a preliminary, felt of the bumps of your head and told you that you hadn't enough "social faculty" to be pleasant, even at a Methodist Church sociable, would you (knowing how perfect-

every day for three weeks and then he felt so much better that he went two weeks more; and now he is perfectly well and weighs 240 pounds, and if that doesn't prove it you're very skeptical, so there!"

Then there was another man who had died, or at least Miss Smith said that he had closed his eyes and the nurse was just getting ready to leave, when a man in the next room (probably one of the heirs) started playing the "Anvil Chorus" and the man just opened his eyes wide and said, "My favorite piece," and got well, to the consternation of his relatives in general and his physician in particular, who didn't approve of the treatment, at all. (N. B. His present weight was not mentioned.)



Explaining the Musical Laboratory

ly "killing" you could be in company), would you feel blue or would the humor of the situation appeal to you? At least, the c. r. gave up his hopes of a good story and preferment and settled down to enjoy himself.

"Miss Mary Jane Smith," said the c. r. (only that wasn't her name, for the c. r. feels that he must change it and write in the third person to prove an alibi), "Miss Smith, you remarked in a recent lecture that musical treatment is highly beneficial in cases of mania; can you elaborate a little on the subject?"

"Music," replied Miss Smith, "is a therapeutic agent the valuable properties of which have been seriously neg—but wait, perhaps a concrete instance will convince the gentle reader quicker than a learned dissertation. Mr. Jones (that isn't his name either) lost all of his money in the recent panic and—Oh, yes, he lost his mind too, which, after all, is the point. Mr. Jones went to a physician who advised him to go to the opera, or hear some good music, and so his friends took him to Keith's, and there he heard a girl play the violin and he became interested (in the playing, please, not the girl), and went

"I always use certain compositions for certain ailments," said Miss Smith. "For example, I would use 'Harrigan' for melancholia; for acute mania, perhaps 'Moon Dear' might soothe; for gout the 'Highland Fling' would be suitable, and for paralysis we might use Wagner. You must be very careful, though, to diagnose the case properly, for the compositions that might be suitable for one disease might act fatally in another. While Wagner is good for paralysis he might make one suffering from acute mania 'perfectly wild.'"

The c. r. immediately appreciated the point. Horrors! What if one suffering with acute mania should meet a street organ playing Wagner! Think of the danger we undergo every time an Italian artist stops under our windows! Let us draw the curtain over the sad scene.

And that's about all she said—Oh, yes, she did mention that all the tall buildings had their dominant notes and that they had proved it in London by building a big

"fiddle" sixty feet high and playing it near a large chimney and causing it (the chimney) to fall, though why they went to that much trouble to make that particular chimney fall is just a bit foggy in the c. r.'s mind. She also said that each person had a dominant note but she failed to say how much—what it was, I mean.

### Sembrich and Petschnikoff the Stars

Mme. Sembrich and Alexander Petschnikoff were the stars of the Metropolitan Opera House's Sunday evening concert. The popular prima donna received such a tremendous ovation that she broke the no-encore rule to give the audience the "Voce di Primavera" waltz song. Mr. Petschnikoff also transgressed the house law by permitting himself to be applauded into an encore. His numbers were the first movement of Tschaikowsky's Concerto in D Major and Vieuxtemps's "Fantaisie Passionata." His playing was marked by technical perfection, delicacy, elegance and correct intonation. The remainder of the program was given by Maria Gay, Riccardo Martin and Jean Noté. Francesco Sperino conducted.

### Mr. and Mrs. Mannes Begin Sonata Series

At the Stuyvesant Theater, New York, on Sunday afternoon, Mr. and Mrs. David Mannes opened their second season of chamber music recitals before an audience which followed these artists with appreciative attention. The theater, with its low lighting and attractive stage setting, presented a homelike air, particularly appropriate to the presentation of chamber music. The Bach Sonata in E Major, followed by Vitali's Giaccone in G Minor, Grieg's Sonata in F Major and Raff's Sonata in E Minor comprised the program. The work of these artists, already referred to at some length in the report of their Boston concert last week, proved to be of a high order of musicianship.

### Von Sternberg in York, Pa.

YORK, PA., Dec. 7.—Constantin von Sternberg, of the Sternberg School of Music, Philadelphia, gave a piano recital in Christ Lutheran Chapel in this city on December 4. The program was carefully selected and arranged, and showed the pianist's perfect control of the instrument. His playing was brilliant. As an encore he gave an étude of his own composition which he has dedicated to Josef Hoffman. Prior to the rendition of each number Mr. Sternberg gave some explanatory remarks.

W. H. R.

### "Tales of Hoffmann" in Chicago

CHICAGO ILL., DEC. 7.—The International Grand Opera Company recently presented Offenbach's "Tales of Hoffmann." The principle rôles were taken by Joseph Sheehan, Frank Beard and Gladys Caldwell; the latter was recalled three times. The opera was attractively staged and the chorus work was excellent.

C. E. N.

### Zenatello's Haste Causes an Arrest

Giovanni Zenatello, the Manhattan Opera House tenor, was in such haste to attend the début of Mme. Maria Gay at the Metropolitan on Thursday night of last week, that his chauffeur was arrested on the charge of reckless driving.

## R. E. JOHNSTON ANNOUNCES Fall and Winter Tour for . . . MME. NORDICA

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(Oct. 15th to Nov. 10th, 1908;  
April and May, 1909)

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Soprano

**SPALDING**  
Violinist

**FRANKLIN LAWSON**  
Tenor

**DARBISHIRE JONES**  
English Cellist

**MARIE HERITES**  
Bohemian Violinist

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Great Russian Violinist

**FREDERICK HASTINGS**  
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**EDOUARD DETHIER**  
Belgian Violinist

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## PHILA. PASTORS KILL SUNDAY MUSIC PLAN

Their Opposition Causes Orchestra to Abandon Scheme—Conradi as Soloist

PHILADELPHIA, Dec. 8.—Opposition expressed by ministers and others here during the past week caused the management of the Philadelphia Orchestra to abandon the project for Sunday concerts for the present. The Presbyterian and the Methodist preachers at meetings passed resolutions condemning the proposed concerts as detracting from the sacredness of the day and as being contrary to the State constitution. The Mayor was criticised by them for favoring the concerts.

The public attendance at the orchestra's performances last Thursday and Friday was most encouraging. Luther Conradi, the brilliant pianist, was the soloist, and he was tendered an ovation. He gave a splendid rendition of Burmeister's Concerto.

The Hammerstein and Metropolitan Opera Company performances during the week also were well supported by appreciative audiences.

The Meyer-Ezerman violin and piano recital at Griffith Hall last evening was a signal success. The auditorium was well filled. The selections for the piano were by Grieg and Chopin, the violin numbers by Tchaikowsky and Wagner, and a sonata for both instruments by Strauss.

The Mozart Club, at its December meeting, held in the Weightman Building last Thursday, admitted several new members, and presented an interesting program, in which those taking part were Caroline Darnley, Edith and Mabel Reeves, Hannah Lain, Theodore Lyon Cook, Helen Pringle and Mary Mallory.

The first of the series of morning concerts under the direction of Frances Graff Sime will be given January 5, when Tina Lerner, the Russian pianist, will be the principal artist, assisted by Glenn Hall, tenor; Edna Crider, soprano, and Edith Mahon, pianist.

At a meeting of the Matinée Musical Club, last Tuesday, a program of French music was performed by members of the club, as follows: Piano solo, "Papillons d'Amour," Schuett, Mrs. J. Barrett Connor; soprano solo, Jewel Song, from "Faust," Gounod, Bertha Pyle; piano solo, "Pas des Amphores," Chaminade, Ellen V. Ford; lecture on "Voice Culture," Mrs. Owen B. Jenkins; violin solo, "Le Deluge" and "Canzonetta," Saint-Saëns, Miss Shapley; piano solo, Valse in E Minor, Chopin, Emille Fricke.

Gounod's "St. Cecilia" was given in entirety on Sunday evening by the choir of the Second Presbyterian Church, the soloists being Zaidee Townsend Stewart, Clara Yocom Joyce, George Dundas and William Coxe, with Henry Gordon Thunder as organist and choir director.

Frank M. Conly, who made the deepest impression of any member of the casts selected for the Philadelphia Operatic Society's two recent performances of "Les Huguenots," appearing as Marcel on each occasion, has been engaged as solo bass of the choir of the Second Presbyterian Church, replacing William Coxe, who is to go to Boston.

The Hahn String Quartet, at Griffith Hall last Friday evening, gave the first concert of its season's series before a large audience, which found much to enjoy in an interesting program rendered in the comprehensive and artistic style characteristic of this admirable chamber music organization.

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## New Shaw-Straus Operetta Makes Hit in Vienna—Based on "Arms and the Man"



OSCAR STRAUS

**Noted Composer of Light Operas, Who Announces that He Will in the Future Devote Himself to More Serious Composition**

VIENNA, Nov. 20.—Oscar Straus's operetta "Der Tapfere Soldat" has just been given at the Theater au der Wien with great success. The text, by Bernauer and Jacobson, is based on Bernard Shaw's "peasant play" "Arms and the Man." The hero, a Swiss soldier who has taken up the cause of the Servians against the Bulgarians, has been pursued by his enemies into the room of the daughter of the Bulgarian colonel, whither he has unwittingly fled. The lady rescues him and, in return, with true comic opera chivalry, he marries her. The score is melodious, full of musical humor and highly colored by Viennese rhythms and dance forms. The orchestration, while not strikingly original,

is the work of a master. There is, of course, the waltz destined to become a street tune on this side of the Atlantic. Here it is the refrain of the "Finaleto." There is another waltz, "Heldenwaltzer," and a song, "Wie schön ist dieses Männerbild." The Vienna favorite, Herr Streitmann, who was given the tenor rôle, sang in America with Lillian Russell nearly twenty-five years ago. Time has made no improvement in his voice.

The composer, Oscar Strauss, considers this his best work. He intends it to be the last of its kind, except one to be produced at the Raimund Theater, in Vienna, and henceforth will devote himself to serious works only.

melsbach, Clare Ring and Elsie S. Hand.  
S. E. E.

### Lhèvinne in Chicago

CHICAGO, ILL., Dec. 7.—Josef Lhèvinne, the Russian pianist, gave a fine program Sunday afternoon, December 6, at the Studebaker Theater. This player shows the same remarkable touch and tone that is large and always beautiful. His pianissimo is delightful in its delicacy and expressiveness, and he has under his control all the dynamic variations that the instrument possesses. The young Russian emphasized the favorable impressions he has made in past seasons.

C. E. N.

## TECKTONIUS PLAYS FOR BROOKLYN ARION

**Young Pianist Creates Favorable Impression at Sunday Matinee**  
—Other Concerts

The Brooklyn Arion gave its first matinée of the season in its Club House on December 6. There was a large audience present and it showed its appreciation in no uncertain terms. The assisting artists were Richard Arnold, violinist; Berrick von Norden, tenor, and Leo Tecktonius, pianist. The latter played the Solfeggietto of Bach, an Adagio by Beethoven, Gavotte in B Minor of Bach-Saint-Saëns, Impromptu in F sharp minor by Chopin, Nachtstück of Schumann, Frühlingsglaube, of Schubert-Liszt, and the Echo de Vienne by Emil Sauer. His playing was marked by technical accuracy and beauty of interpretation. He was accorded an enthusiastic reception.

The Kaltenborn Quartet opened its thirteenth season of Sunday afternoon concerts on December 6, at the Crescent Athletic Club. Sigmund Herzog was the assisting pianist.

Among the pupils' recitals of the past week were those given by the students of Perlee V. Jervis, on December 5 in the Pouch Gallery, and Emma Richardson-Kuster, on December 4; Mrs. Charles F. Fishbeck and Mrs. Robert H. Baxter, sopranos, assisted at the latter.

The sixth of the series of free organ recitals given under the auspices of the American Guild of Organists was played at the reformed Church on the Heights, on December 7, by Clifford Demarest. The program contained many novelties.

Thomas Whitney Surette gave his fifth lecture-recital, in his course of eight on the Beethoven symphonies, in the Music Hall of the Academy of Music, on December 7. He was assisted by Charles Gilbert Spross at the piano.

E. G. D.

Erlanger's "Aphrodite," which was composed for Mary Garden, has been sung eighty times within two years. Chenal is Garden's successor in the rôle at the Opéra Comique, Paris.

Rudolf Thoma, the veteran Breslau composer and director, is dead.

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**HARTMANN IN UTAH**

**Young Violinist Arouses Much Interest at Salt Lake City Recital**

SALT LAKE CITY, UTAH, Dec. 5.—During the two years of Arthur Hartmann's absence from Salt Lake, this sterling violinist has broadened, made more academic his naturally masterful style, while his powers of interpretation seem to have reached the highest ranges of musical scholarship. As to technical accomplishment, he acquired all there was to be learned of that years ago. So the most difficult performances come to him now with unconscious effort, leaving his faculties free for interpretative effort. This was very evident in the Bach "Chaconne," which he had played here before to the delight of his hearers.

On arriving in Salt Lake Saturday afternoon the artist found so many requests awaiting him for a repetition of the "Chaconne" that he substituted it for the "Faust Fantasie" of Wieniawski, which was on the program.

Three lovely lyrics were given in Hartmann's third number. "A Thought," by Nevin; MacDowell's "To a Wild Rose," and Sauret's "Farfalla," the "Wild Rose" being specially arranged for the violin by the performer. It was here that the artist displayed his wonderful lyric powers in sweet, clear singing, ringing tones from the "Stradivarius" with delicacy of expression and phrasing generally, refinement of execution and a lofty conception of the spirit of those dainty little morsels. It was tone poetry, the poetry of music in a most inspiring form. The audience was delighted.

**CONCERTS IN MERIDEN****Quartet, Trio and Solo Offerings for Music Lovers**

MERIDEN, CONN., Dec. 7.—The Rubinstein Quartet, consisting of the following members, Virginia Deacon, soprano; Mrs. J. H. Sheridan, contralto; George O. Bowen, tenor, and William J. Marsh, bass, accompanied and directed by W. V. Abell, gave a concert here on December 2. The concert was under the auspices of the Colonial Club.

The Jewell Trio, of New York, Anna Jewell, pianist, Isadore Moskowitz, violinist; Herman Moskowitz, cellist, assisted by Rhea Massicotte, soprano, appeared in Poli's Theater on December 1. There was a large audience who manifested much interest in the début of Miss Massicotte, a resident of this city; she was given a rousing reception.

Frederick Weld, baritone, gave a song recital in St. Paul's Church on December 2. He was accompanied by Mrs. Emerson. George G. Marble, organist, assisted.

W. E. C.

**Burritt Studio Musicales**

The Burritt Studio is always an interesting place to visit on Tuesday evenings, the regular class nights, when Mr. Burritt's genius and ability as a teacher are shown in the work of his students. Among those who furnished a well selected program last Tuesday evening were Elizabeth Adams, Anna Gleason, Louise Jones, Mabel Shriver, Miss Wilson, Royal Dadmun, E. A. Kirkham and C. M. Keeler. Ada Laecker,

now singing at the Royal Opera House in Kiel, Germany, is a product of Mr. Burritt's training, as is also Mrs. Minnie Saltzman Stevens, who studied in America and gained prominence as a professional singer in this country and Paris under Mr. Burritt's tutelage before studying for the opera.

**NEWARK ORPHEUS SINGS****Arthur Mees Directs Chorus, with Elizabeth Dodge as Soloist**

NEWARK, N. J., Dec. 7.—The Orpheus Club, of this city, Arthur Mees, director, appeared in concert on December 3.

This was the beginning of the twentieth season of this organization, and the fourth under the present director. The singing was of the same high standard as that of previous concerts, but was, if anything, more polished and more artistic. The skill of Dr. Mees was shown both in the selection of the program and in its rendition.

The soloist was Elizabeth Dodge, soprano, who sang with a voice which showed excellent quality and flexibility; her best work was done in the songs by Schubert, Weil and La Farge. The accompanist was Florence MacCall, who replaced Henry Hall Duncklee, the regular accompanist, who was ill. The audience crowded Wallace Hall.

**Dr. Hallam's Society Announces Concert**

MT. VERNON, N. Y., Dec. 7.—The Mount Vernon Musical Society, Alfred Hallam, director, has announced the two usual subscription concerts for the season; they will occur on December 15 and March 16. At their first concert the society will perform, for the first time in Mount Vernon, the first two parts of the Christmas Oratorio by Bach. The chorus numbers one hundred voices, and will be assisted by a string quartet and the following soloists: Josephine Knight, soprano, of Boston; Georgia French, contralto; John Young, tenor, and Tom Daniel, bass. The organist will be Dr. Percy J. Starnes, of Albany, N. Y., and the accompanist, F. G. Shattuck. Dr. Hallam, the director, is also training 200 children for the performance of Pierne's "Children at Bethlehem" in New York on December 19.

**Congratulations from Wm. C. Carl**

New York, Dec. 7, 1908.

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Allow me to congratulate you on the continued success and value of MUSICAL AMERICA, which I am pleased to observe.

With kind regards, yours very truly,

WM. C. CARL.

**Recital in the Severn Studios**

On November 30, in the Severn Studios, No. 131 West Fifty-sixth street, New York, Louise Biggers, contralto, gave a song recital, assisted by Belle Felton, pianist, and Rene Hebert, violinist. The latter, though a child of thirteen, is well advanced in the technic of his instrument. The program, which was rendered in a thoroughly musical and artistic manner, was tastefully arranged, and gave much pleasure to the guests.

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**GIVES RECITAL IN BOSTON****Julian Pascal and Helen Allen Hunt Appear to Good Advantage**

BOSTON, Dec. 8.—Julian Pascal, pianist of New York, assisted by Mrs. Helen Allen Hunt, contralto, and Jessie Davis, accompanist, gave a concert last Thursday evening in Chickering Hall. The program was as follows:

Beethoven, sonata op. 27, No. 2; songs, Pascal, "Ah! Love but a Day"; Faure, "Les Berceaux"; Debussy, "Mandine"; Chopin, Etude, G flat major; Nocturne, B major; Etude, C major; Prelude, G major; Polonaise, A flat major; songs, Loomis, "A Little Dutch Garden"; Secchi, "Love Me or Not"; W. L. Johnson, "Thank God! the Spring Is Here at Last"; piano pieces, Schubert-Liszt, "Erl King"; Rosenthal, Etude, Pascal, "Memories" and Scherzo; Liszt, Spanish Rhapsody.

This was Mr. Pascal's second appearance in Boston, his previous recital being given in Steinert Hall about three years ago.

Mrs. Hunt was, as always, most happy in her delivery of the songs and thoroughly charmed her audience with her delightful voice and artistic interpretations.

Miss Davis, who played the intensely dramatic incidental music at the reading by Miss Grant of "Salomé" at the Tuilleries last Thursday afternoon so delightfully, played excellent accompaniments for Mrs. Hunt.

Speaking of Mr. Pascal's playing of the finale in the Sonata and of Mrs. Hunt's singing the Boston Herald had the following to say:

"The melody for once was heroically passionate. The reading of this melody was the feature of the performance, for in the other movements of the sonata Mr. Pascal was conventional and not in any way engrossing. Mrs. Hunt gave much pleasure by her singing. She pleased not only by tonal quality and by the skill with which she used her voice, but by her giving in each instance true and appropriate character to the songs. Mr. Pascal's 'Tears' is effective in itself, and Mrs. Hunt made it still more impressive. The noble air of Secchi was sung with the sustained simplicity of the grand style. Mr. Johnson's song is a miniature cantata with widely contrasting episodes. Mrs. Hunt sang it fervently and her vocal dignity at the ecclesiastical close stirred the hearers to heartiest applause. Nor should her delightful singing of the familiar but ever welcome 'A Little Dutch Garden' pass unnoticed."

D. L. L.

**LOUISVILLE TEACHERS MEET****Musical Pedagogues Promote Interest in Their Art—A New Organist**

LOUISVILLE, Ky., Dec. 7.—A meeting of the Louisville Music Teachers' Association, of Louisville, Ky., was scheduled for this week. This organization has been organized by the prominent teachers of the city to promote interest in music. The officers of the association are: Mr. Stapleford, president; Miss C. G. Davison, vice-president; Caroline Bourgard, secretary; Leo Schmidt, treasurer.

H. P. C. S. Stewart, the new organist and choirmaster of St. Paul's Church, Louisville, Ky., has come from Detroit, Mich., where he was one of the leaders in musical circles. He was organist of St. Andrew's Memorial Church in Detroit. Mr. Stewart received his musical education in York Cathedral, England, under Dr. E. G. Monk.

**Eben D. Jordan on Metropolitan Board**

Eben D. Jordan, president of the Boston Opera Company, has been elected a director of the Metropolitan Opera Company of New York. This action results from the close affiliation of the Metropolitan and the Boston Opera Companies. Mr. Jordan was in New York last week to attend the performance of "Carmen."

**Miss Hunt Joins Boston Chromatic Club**

BOSTON, Dec. 8.—Katherine Hunt, soprano, a pupil of Mme. Caroline Gardner Clarke Bartlett, sang at the last regular meeting of the Chromatic Club Tuesday

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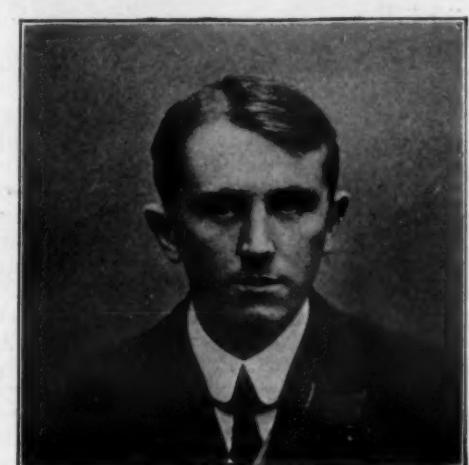
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morning at the Tuilleries and following the concert was made a member of the club by unanimous vote. Miss Hunt sang a group of children's songs and was particularly happy and effective in her interpretation. In addition to her work in this direction Miss Hunt has made a specialty of old French songs and will be heard later in the season in a recital which will be made up largely of music of this class.

D. L. L.

The Stuttgart Court Opera is to produce Brunetti-Pisano's "Peter Schlemihl."

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## MAHLER DIRECTS HIS 2D SYMPHONY

Carnegie Hall Audience Deeply Impressed by Composer's Work

At Carnegie Hall last Tuesday evening the Symphony Society of New York, under the leadership for the second time of Gustav Mahler, gave, with the assistance of the Oratorio Society and Laura L. Combs, soprano, and Mrs. Gertrude Stein Bailey, contralto, the first performance in America of the second, or Choral Symphony of its guest conductor.

The work, which if given frequently would bring joy to the hearts of wind and percussion instrument players, requires besides the regular forces, separate brass sections "off the stage," an extra number of brass on the stage; together with six kettle drums, bass and snare drums, two pairs of cymbals, two gongs (of high and low pitch), triangle and bells of assorted sizes. Altogether one hundred and fifteen men, two hundred voices and two soloists. About one hour and a half are needed for its presentation.

Except for the text and the titles of certain movements, there is nothing in the score to indicate the composer's meaning. It should be distinctly understood that the work is not program music. Mahler's opinions on that subject are well known. It is simply the expression in music of certain thoughtful moods, and is summed up in a recent interview with the great conductor, in which he said: "The longing to express myself musically comes over me only in the realm of obscure feelings, on the threshold of the World Beyond."

It is impossible on the morning after the first hearing of a work of such lofty flights and magnitude to give it an adequate account and analysis, but the following attempt at description may give the reader some idea of this symphony of a versatile genius—a symphony which made Carnegie Hall ring with applause—a work which may prove epoch-making.

The first movement, Allegro Maestoso, although following the Beethoven symphonic construction, differed in melodic treatment. It opens with a striking theme, followed by a short phrase which introduces the secondary theme and an impressive motive given out by the trumpets which closes the finale. The second movement, Andante Moderato, is peaceful and melodious, with suggestions of Austrian and Tyrolean folk music. The third movement, a scherzo, which has a distinctly humorous touch, leads directly to the fourth part, "Urlicht." This begins with a choral-like solo for contralto, "O Röschen roth der Mensch liegt in grösster Noth," from "Des Knaben Wunderhorn," a collection of German folklore. The movement is short and of a mystical character. The finale—the Judgment Day—is a scherzo in tempo. The movement opens with powerful discordant crashes, suggestions of a chorale. A distant horn and the notes of a bird are heard. When these have died away the chorus breaks in intoning a chorale developed with the solo voices. The movement closes with imposing sonorosity. Although the work lacks unity and proportion, it has passages of originality and extraordinary orchestral coloring. It has not the richness of other modern compositions, but the hand of a master is always there. The performers worked with zeal born of respect for the masterpiece of a great man. The audience, which was large, was evidently deeply impressed and aroused to a high pitch of enthusiasm.

## MME. JOMELLI IN HER HOTEL ROOM IN DENVER



When Mme. Jeanne Jomelli, the popular soprano, was in Denver a fortnight ago, a photographer interviewed her in her hotel room, with the above results—Mme. Jomelli is filling engagements on what is one of the longest and most successful concert tours ever undertaken in this country

## MUSIC IN CLEVELAND

### A Full Round of Concerts to Entertain Local Devotees of the Art

CLEVELAND, O., Dec. 7.—The Lorain (Ohio) Choral Union, which will give "Elijah" on January 22, has engaged Mrs. Alice Merritt-Cochran, soprano; William Harper, basso; E. Stephen Eichelberger, tenor and Lila P. Robeson, contralto for principals.

Emil Sauer will give a recital at the Chamber of Commerce Hall on the evening of December 14.

On Monday evening November 30, Walter Damrosch delivered a lecture recital on "Pelléas and Mélisande" before a select audience at Adelbert College Chapel.

Blanche Marchesi will give a recital at the Hippodrome on the afternoon of January 22. Some important musical events may be heard hereafter at the Hippodrome.

It is reported that the Hippodrome Opera Company, enroute under the management of Max Faetkenheuer, is playing to good business.

Zélie de Lussan is singing at Keith's Theater this week.

Louise Homer, of the Metropolitan Opera House, will be the soloist with the Thomas Orchestra at Grays' Armory December 16, under the auspices of the Fortnightly Musical Club.

Manager M. H. Hanson, of New York, is arranging a concert here for Dr. Ludwig Wüllner, to be given under the auspices of the Schiller-Goethe Monument Association.

The next meeting of the Ohio chapter of the American Guild of Organists is to be held at St. Paul's Church January 12. Charles E. Clemens will read a paper on "The Unit Organ at Ocean Grove." George W. Andrews, of Oberlin, O., will address the chapter in February.

The Lakewood Choral Society, Ralph Everett Sapp, director, gave its first con-

cert of its third season on Thursday evening, December 3, at the Franklin Avenue M. E. Church, West Side. The mixed chorus showed marked improvement. The soloist was Margaret Keyes, contralto, who sang herself into favor in the opening numbers. The accompanists were Herbert Sisson and Mrs. B. B. Brockway.

A. F. W.

## MR. HUBBARD LECTURES

### Talk on German Song Is Illustrated by Hans Schroeder, Baritone

CHICAGO, ILL., Dec. 7.—The Germanistic Society of Chicago, approved an interesting lecture recital on German song given by the well-known educator and litterateur, William L. Hubbard, in Fullerton Hall of the Art Institute. Mr. Hubbard in a half-hour's interesting and informing talk traced the development of German song from its beginning in folk-song to its climax in the masterpieces of Schubert and Schumann and its decline in the song writers of modern Germany.

Hans Schroeder, baritone, followed the lecture with a well-sung program illustrating five centuries of artistic endeavor.

C. E. N.

### Adams Buell Plays in the West

APPLETON, WIS., Dec. 7.—Adams Buell, the well-known instructor in pianoforte in the Lawrence University in Appleton, Wis., played on Thanksgiving Day at a concert at the Wisconsin State Tuberculosis Sanatorium at Wales, Wis., enjoying a great success. Mr. Buell will be heard in a concert in Minneapolis, and on January 14, in Chicago, at the Irving Park Country Club, under the direction of Volney L. Mills. He has arranged an interesting program for this event. On February 9 he will be the soloist with the Flonzaley Quartet.

R. D.

## CHICAGO HEARS GOOD SINGING

### Musical Art Society Presents Unusual and Difficult Program in Excellent Style

CHICAGO, ILL., Dec. 7.—Clarence Dickinson, has, in the assembling and drilling of sixty-five well-known singers of this city, established the Musical Art Society, within a few seasons, as one of the best musical organizations of this city. Their opening concert, on December 1, at Orchestra Hall, attracted an audience distinguished socially and musically. It is to the credit of Chicago that the work of Mr. Dickinson and his associates are forwarding is so well supported. As is usual, the society presented a program made up of unusual and difficult compositions.

The first part was significant as devotional music of the highest order. The opening number was "The Angels' Praise of the Virgin," by Caspar Ett, who wrote in the churchly style of the early masters of the last century. Johann Michael Bach's "Lord, I Wait for Thy Salvation" was a chorale developing an emotional finish unusual for strength and impressiveness. Vittoria's "Jesus Dulcis Memoria" was melodious and attractive in mood, and so charmingly interpreted that it was demanded. Herzogenberg's "Comest Thou, Light of Gladness," paved the way advantageously for Johann Sebastian Bach's cantata "Now Shall the Grace." It was given with rare finish, both in attack and technic. The only fault was a lack of fullness in parts; otherwise it was the most interesting and effective presentation of the evening, and showed the excellent quality of the organization.

Following the intermission came a "Cycle of Six Sacred Songs" by Hugo Wolf, which had their initial presentation here last season by the Musical Art Society, and were repeated, showing a gain of beauty in the second hearing. The impressive quality of "Submission" and the rare beauty of the "Harmony" song appealed to the audience. Two Russian songs of Archangelsky, "Round the Good Father's Door" and "Evening on the Sava," interested and pleased the audience. Cesar Cui's "Nocturne" and "Die Wetterwolken" closed this attractive program. C. E. N.

### S. C. BENNETT'S ILLUSTRATIVE TALKS

S. C. Bennett is giving a series of illustrative talks on scientific and practical tone production at his studio, No. 401 Carnegie Hall, New York, on Wednesday afternoons at 2:30.

Karl Scheidemantel, the Dresden baritone, made his first appearance at the age of eighteen.

## CLARA de RICAUD

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A GREAT ARTIST'S OPINION: Madame Langendorff, the great contralto of the Metropolitan Opera, New York, and the Royal Operas of Berlin and Vienna, says.

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Harold Osborne Smith, accompanist for David Bispham, recently visited his parents in Columbus, O.

Lillian Wootan, of Nashville, Tenn., a talented contralto, is booked to appear in concert in Columbia and Springfield, Tenn., and Meridian, Miss.

A recital was given by Mae Doelling, pianist, and Howard Preston, baritone, at Kimball Hall, Saturday afternoon, December 5, under the auspices of the American Conservatory.

Alexander Lehmann's pupils gave a recital Sunday afternoon, November 29, at the Anna Morgan Studios in the Fine Arts Building, Chicago. Mrs. Mark T. Leonard was the accompanist.

Silvio Scionti, of the American Conservatory of Music, gave a piano recital in Music Hall, Chicago, Wednesday evening, December 9. His program ranged from Bach-D'Albert to Rubinstein.

The Mountain Ash Male Choir, of Wales, sang recently in Milwaukee before an audience composed largely of Welsh. The choir contains a large number of efficient soloists among its membership.

Walter M. Arno has just been appointed director of music at the Ruggles Street Baptist Church, Boston, where he has been the organist for the past five years. He now has complete charge of the music there.

A lecture-musical will be given by Gustav L. Becker on Saturday afternoon of this week at his studio, at No. 11 West Forty-second street, New York. Grace Ewing, mezzo-soprano, will be the assisting artist.

Giuseppe Bartolotta, tenor, Florence Birdsell, cellist, and Ola Dafoe, pianist, were heard at a musical at the residence of Mr. and Mrs. J. Henry Moores, of Lansing, Mich., on Wednesday evening, November 25.

Marie McCarty, a pupil of the organ department of the Conservatory of Music, and Miss Stedman, soprano, a pupil of Professor Gibbs, of the same institution, gave recitals recently in the Conservatory Hall, Cincinnati, Ohio.

Mr. P. Redferne Hollinshead, of Winnipeg, has accepted the position of tenor soloist of the Bloor Street Presbyterian Church, Toronto, and expects to be in Toronto on the first Sunday in January to commence his new duties.

Frederick Frederiksen, formerly of the Chicago Musical College, and now in the Fine Arts Building, will give a series of three evening concerts starting Thursday evening, December 10. Mme. Justine Wegeiner will be the assisting artist.

Garnet Hedge, the popular Chicago baritone, now on tour, is singing Helena Birmingham's "Spare Me My Dreams" with telling effect. It is one of the best songs of this brilliant young composer and is being sung by a number of well-known artists.

The Symphony Club of Denver recently gave a concert at which an interesting performance of modern German composers' music was given. Mrs. Milton Smith sang several songs, and Isadore Weiss, violinist, was heartily applauded for his violin solos.

The Musurgia Club, of Washington, D. C., consisting of male voices, most of them soloists in the choirs of Washington, gave a concert on Thursday evening, December 3, at the New Masonic Auditorium. Gertrude Lonsdale, contralto, was the assisting artist.

The Cornell Musical Clubs will start the ball rolling for the collegians in Chicago with the Glee Club Concert in Orchestra Hall, Chicago, on the evening of December 29. The Cornell University Association of Chicago is preparing to make the occasion a notable one.

The students' section of the Schubert Club, of St. Paul, Minn., gave an interesting miscellaneous program on December 2. Those who participated were Ella Hemminger, Lorraine Miller, Nellie Fales, Florence Miss, Cora Winston, Mary McKnight and Mina Johnson.

Linwood D. Scriven, violinist, is giving a series of sonata programs at his studio in Boston. They will take place on the third Thursday of each month. At his last musical he played sonatas by Beethoven and Grieg, a new suite by Roger, and a fantasia piece by Schumann.

The Misses Marie and Elizabeth Olk, sisters of Hugo Olk, concert-master of the St. Louis Symphony Orchestra, have recently arrived from Berlin to make St. Louis their home. Miss Marie is a violinist of considerable ability and Miss Elizabeth a cellist of much talent.

The annual Thanksgiving concert given by the Männerchor of Madison, Wis., took place before a large audience. The soloists were Estelle Solon, soprano, of La Crosse, Wis., and Herman Kelbe, violinist. Louis W. Joachin was the director and Emma Blum the accompanist.

Alice May Harrah, of Detroit, has been engaged as head of the vocal department of the American College of Music, Toledo, O., and gave her introductory recital Friday evening, November 27, at Zenobia Auditorium, in that city, before a large audience. Bessie Brown was the accompanist.

Mlle. Elsa Ruegger, the noted cellist, and now a member of the Detroit String Quartet, has been engaged as soloist with the St. Louis Symphony Orchestra for a concert in St. Louis March 25, 1909. Mlle. Ruegger will play a concerto with orchestral accompaniment and a group of solo numbers.

Lawrence Strauss, a well-known tenor of San Francisco, has just returned from three years of study abroad. Of this time one year was spent in Paris working at the French song répertoire, nearly another year in Germany, and the rest of the time in London studying the English and oratorio works.

Clara Michell Lewis recently entertained the Etude Music Club at her residence in Tacoma, Wash. The occasion was a recital given by her more advanced pupils, a reception was given after the musical. The Etude Club has been organized several years and is doing an excellent work in its section of the city.

A "Mozart Evening" was given last Saturday at the Prang Stamm School of Music, St. Louis, in commemoration of the one hundred and seventeenth anniversary of Mozart's death. Messrs. Hugo Olk, E. P. Stamm, E. A. Halocker, Mme. Jancke and Misses Marie and Elizabeth Olk appeared in a Mozart program.

Mme. Clara Poole, the contralto, formerly a resident of Boston, and who for some years has resided in London, has returned to Boston, and is located on Arlington street. She is remembered for her work there in light opera, especially for her impersonation and singing of the title rôle in Gilbert and Sullivan's "Iolanthe."

The Chicago Conservatory faculty gave a recital of German, French and English songs, written by Mr. Robert H. Just, at Cable Hall Monday evening, November 23. The program was very enjoyable and demonstrated Mr. Just to be a composer of high standing. Mrs. Gertrude Grosscup Perkins' voice was heard to advantage in these songs.

Giving an excellent program of Italian, German and English songs, Frederick Gunster, tenor of the Madison Avenue Methodist Episcopal Church Quartet, made his first appearance in Scranton, Pa., his native city, since his return from Europe, where he studied in Naples, Munich and

London. Harold Steward Briggs was the accompanist.

Mme. Harriet Avery Strakosch, who has been very successful as an educator in Chicago, presented her pupil, Reina Lazar, in a song recital at her studios in Kimball Hall last Monday afternoon. Mme. Strakosch, who was a versatile and accomplished operatic artist, appears to inspire her pupils with a good deal of her finish and feeling.

The Walter Spry Piano School, of Chicago, will have a pupil's recital Saturday evening, December 12, at No. 918 Fine Arts Building. It is worthy of remark that Mr. Spry will give his annual recital in the Music Hall, Sunday afternoon, January 3, and will have the assistance of Alexander Krauss, one of the leading violinists of the Thomas Orchestra.

M. L. Bartlett, president of the Des Moines College of Music (Iowa), and a conductor and author of wide reputation, has been spending a few days in Washington as the guest of Mr. and Mrs. George W. Trowbridge. Mr. Bartlett gave an address recently at the New York Avenue Presbyterian Church, Wash., on the function of music in public worship.

The Chicago Madrigal Club will give its first concert this season on Thursday evening in Orchestra Hall. An exceedingly interesting program has been arranged for this event, the vocal solos being given by Ada Markland Sheffield, soprano, and Isabel Richardson, alto, while the beautiful and accomplished pianist, Myrtle Elvyn, will give two groups of classical compositions.

An evening with Nevins was given by Mrs. Lucille I. Betts, at her residence in Washington, on Tuesday, December 1. The following artists were heard in an interesting program. Mrs. Pierce Nevin Neibel, pianist; James Mather, violinist; Estelle Gulick, contralto; Lucille Brooks and Miss Janet Coon, sopranos; Fred C. Schaefer, basso, and Russell G. Abbot, baritone.

On Monday evening, November 30, the Chicago Conservatory gave another students' recital at Cable Hall. The soloists were Kathleen McArdle, soprano, assisted by Mrs. Clara Phillips McClure; Mr. G. Adolph Shunnesson, tenor; Theodore Perkins, bass, and Mrs. Gertrude Grosscup Perkins, at the piano. The program consisted of Irish songs rendered in a delightful fashion.

Emilio de Gogorza, the popular Spanish baritone, opened the season for the Amateur Musical Club with a recital at the Studebaker Theater, Chicago, Monday afternoon, in artistic fashion. Few singers have had the approval of a finer or more discriminating audience than Mr. de Gogorza had on this occasion as the Amateur Musical Club represents the very flower of high musicianship in this city.

Faculty members of the Englewood Musical College, Chicago, of which Hans Biedermann is director, gave a concert at the Auditorium Recital Hall, Wednesday evening, December 2. The soloists were Emma Almeri, soprano; Veronica Ferguson, violin; Vera Brock, piano, and the Mozart Trio, which consists of Prudence Neff, Herman Braun, Jr., and Herman Feller. The accompanist was Lillian Battelle.

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## WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

Adamowski, Timothée—Washington, D. C., Dec. 14.  
Anthony, Charles—Hartford, Conn., Dec. 14.  
Barker, Dalton—Carnegie Hall, New York, Dec. 26 and 29.  
Beach, John—Boston, Dec. 15.  
Benedict, Pearl—Boston, Dec. 21; Worcester, Mass., Dec. 29.  
Bloomfield-Zeisler, Fannie—Carnegie Hall, New York, Dec. 12; Philadelphia, Dec. 16.  
Bos, Coenraad V.—New York, Mendelssohn Hall, Dec. 18.  
Cavaliere, Lina—Boston, Dec. 14.  
Chaminade, Cecile—Boston, Dec. 12; Carnegie Hall, New York, Dec. 15.  
Claassen, Arthur—Brooklyn, Dec. 12 and 19.  
Cottlow, Augusta—St. Paul, Jan. 7.  
Croxton, Frank—Boston, Dec. 20.  
Destinn, Emmy—Boston, Dec. 12.  
Dethier, Eduard—New York, Carnegie Hall, Dec. 15.  
Dodge, Elizabeth—Jersey City, Dec. 15; Paterson, N. J., Dec. 20; Chicago, Dec. 28 and 30; Milwaukee, Dec. 29.  
Duncan, Isadora—Metropolitan Opera House, Dec. 22 and 29.  
Elman, Mischa—New York, Dec. 12; Dec. 17 (matinée); Manhattan Opera House, New York, Dec. 20 and 27; Boston, Jan. 1 and 2; Manhattan Opera House, New York, Jan. 3.  
Fairweather, Una—Boston, Dec. 15.  
Farrar, Geraldine—Washington, D. C., Dec. 14.  
Franko, Sam—New York, Mendelssohn Hall, Dec. 22.  
Gabrilowitsch, Ossip—Mendelssohn Hall, N. Y., Dec. 15.  
Granville, Chas. Norman—New York City, Dec. 17; Newark, N. J., Dec. 18.  
Griggs, Adelaide—Boston, Dec. 20.  
Hall, Glenn—Evanston, Ill., Dec. 12; Chicago, Ill., Dec. 13; Painesville, O., Dec. 14; Evanston, Ill., Dec. 17; Boston, Dec. 20 and 21; Troy, Dec. 23.  
Hamlin, Geo.—Carnegie Hall, New York, Dec. 26 and 29.  
Hess, Willy—Boston, Dec. 16.  
Hudson, Caroline—Buffalo, N. Y., Dec. 12; Yonkers, N. Y., Dec. 15; Worcester, Mass., Dec. 29.  
James, Cecil—Hotel Astor, N. Y., Dec. 12; Yonkers, N. Y., Dec. 15; Brooklyn, N. Y., Dec. 25.  
Jomelli, Jeanne—New York, Carnegie Hall, Dec. 15; Chicago, Dec. 22.  
Jones, Derbyshire—New York, Carnegie Hall, Dec. 15.  
Klein, Karl—Nashville, Tenn., Dec. 12; Chattanooga, Tenn., Dec. 14.  
Kremer, Aloys—New York, Mendelssohn Hall, Dec. 17.  
Lhévinne, Josef—Brooklyn, N. Y., Dec. 12 (matinée); New York, Dec. 12 (evening); Northampton, Mass., Dec. 16; Boston, Dec. 18, 19 and 27; Providence, R. I., Dec. 29; Cleveland, O., Jan. 3.  
Langendorff, Frieda—Minneapolis, North and South Dakota, during December.  
Lerner, Tina—Boston, Dec. 14.  
Listemann, Virginia—Boston, Dec. 16.  
Lonsdale, Gertrude—Carnegie Hall, N. Y., Dec. 26 and 29.  
Marchesi, Blanche—Chicago, Dec. 20.  
Martin, Frederick—Tarrytown, N. Y., Dec. 17; Boston, Dec. 21; Providence, R. I., Dec. 22.  
Troy, N. Y., Dec. 23; Worcester, Mass., Dec. 29.  
Merritt-Cochran, Alice—Springfield, Mass., Dec. 16.  
Mahr-Hardy, Caroline—Boston, Dec. 20.  
Miller, Christine—Washington, Pa., Dec. 14-16; Evanston, Ill., Dec. 17; Minneapolis, Dec. 25; Milwaukee, Dec. 29.  
Morgan, Geraldine—Stuyvesant Theater, New York, Dec. 13.  
Nordica, Lillian—San Francisco, Dec. 13; Oakland, Cal., Dec. 15; San Francisco, Cal., Dec. 25.

## Orchestras, Quartets, Choruses, Etc.

American Music Society—New York, Mendelssohn Hall, Dec. 30.  
Boston Symphony Orchestra—Boston, Dec. 12 and 13; Worcester, Mass., Dec. 15; Boston, Dec. 18, 19, 24 and 26; Providence, R. I., Dec. 29; Boston, Jan. 1 and 2.  
Handel and Haydn Society—Boston, Dec. 20 and 21.  
Hess-Schroeder Quartet—New York, Dec. 22.  
Hoffmann Quartet—Boston, Dec. 14.  
Klein's Sunday "Pops"—Deutsches Theater, New York, Dec. 13, 20, 27, Jan. 3.  
Kneisel Quartet—Mendelssohn Hall, N. Y., Dec. 15; Brooklyn, N. Y., Dec. 17.  
Lekeu Club, The—Boston, Dec. 20.  
Longy Club—Boston, Dec. 21.  
Los Angeles Symphony Orchestra—Los Angeles, Cal., Dec. 18.  
Minneapolis Orchestra—Minneapolis, Minn., Dec. 20, Jan. 2.  
Musical Art Society—Carnegie Hall, New York, Dec. 17 (evening).  
New York Oratorio Society—Carnegie Hall, New York, Dec. 26 and 29.  
New York Concert Co.—Buffalo, Dec. 12.  
Nowland-Hunter Trio—Los Angeles, Dec. 14.  
Philadelphia Symphony Orchestra—Philadelphia, Dec. 12 (evening).  
Philharmonic Society—Carnegie Hall, New York, Dec. 12 (evening).  
Russian Symphony Society—Carnegie Hall, New York, Dec. 12.  
Symphony Society of New York—Brooklyn, N. Y., Dec. 12; New York, Dec. 13, 22 and 27, Jan. 3.  
Young People's Symphony Concerts—Carnegie Hall, New York, Dec. 18 and 19.

## Calls It "A Blessing for the Musical World"

CARLTON ST., BOSTON, NOV. 24, 1908.  
To the Editor of MUSICAL AMERICA:  
Enclosed please find \$2 for my subscription to your paper.  
I want to say that I enjoy it very much indeed, and look forward with great pleasure to the day that I receive it each week.  
I am sure that it is the greatest blessing for the musical world that could be, and I wish it the greatest success for all time.  
With sincere and best wishes,  
EVELYN HAZEL PARNELLE.

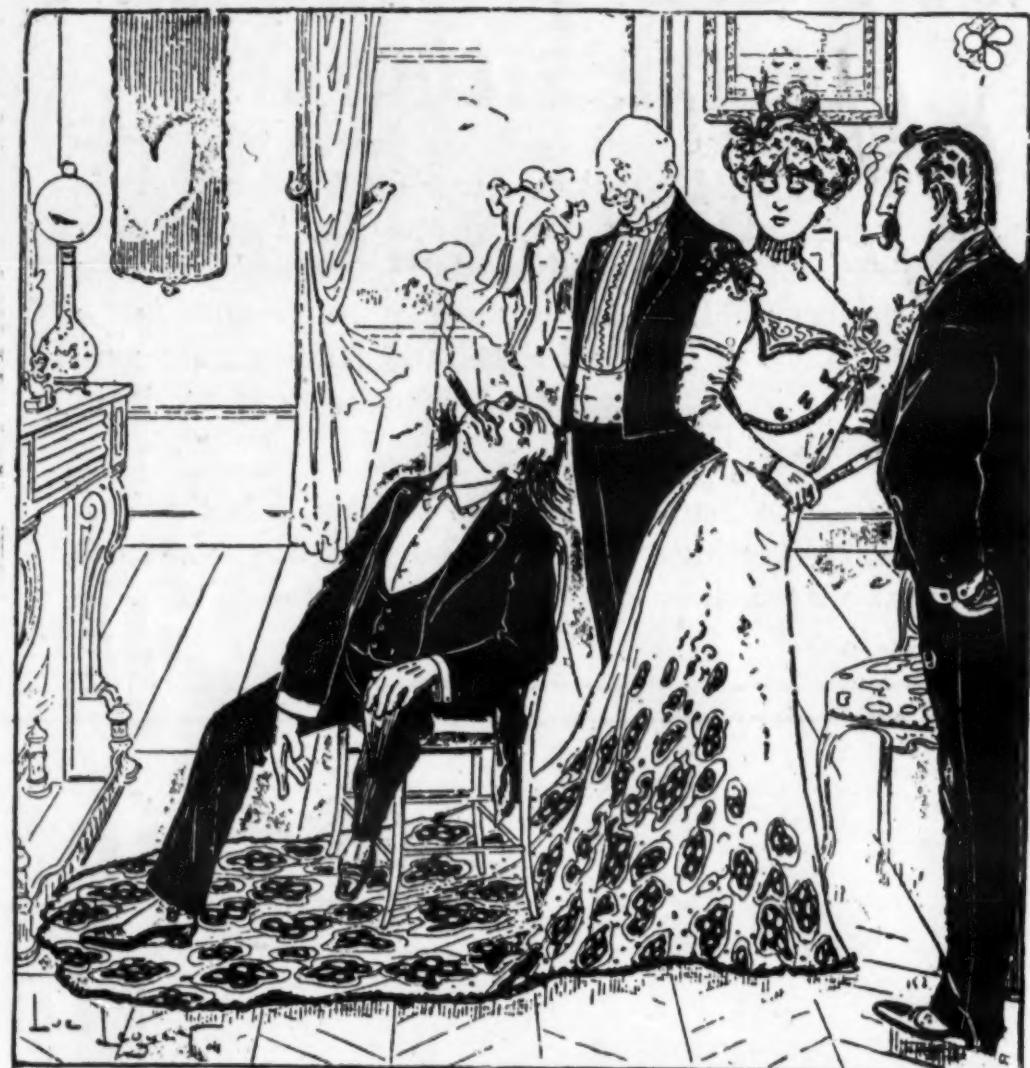
**Harriet Whittier Sings MacDowell Songs**  
BOSTON, Dec. 8.—Harriet S. Whittier, the soprano soloist and teacher of Boston, sang eight MacDowell songs last Saturday evening at a lecture given by Ella Hume on MacDowell at the old Whittier home in Amesbury, Mass. Miss Whittier was one of the first soloists in Boston to sing MacDowell songs here, and has always been a warm admirer of this distinguished composer's compositions. Miss Whittier has opened her studios with a large class of pupils and is starting on a successful season. D. L. L.

## Sprach Verein Celebrates

NEWARK, N. J., Dec. 7.—The first anniversary of the founding of the Sprach Verein was celebrated on November 25. A lecture on German Folksongs was given by Robert Metzger, and Emil Hoffman spoke on the "Lied" of modern composers. A song recital followed, the numbers being excellently given by Charles Safford, Miss Barcus, Marie Heisler, Mrs. Willenborg and Gertrude Karl.

Heinrich Knotz, the Munich tenor, intends to devote himself exclusively to French and Italian opera in future.

## AN ABSENT-MINDED MUSICIAN



The Professor—My dear madam, this is really a very dainty rug. I congratulate you upon it.



No Escape.—"Who is that singing so dreadfully out of tune?"

"It is my wife."

"Perhaps the accompanist plays out of tune."

"She is accompanying herself."

## You Know Him

I don't mind those op'ra bromidioms,  
But the man should be squelched without pity

Who, up in the gallery giddy, hums,  
When he hears a familiar ditty.

When Sembrich or Eames or Caruso sings  
Some favorite air that entralls so,  
The fellow (oh, why does he do so?)  
sings

The melody softly o'er also.

Be it Carmen, Faust, Martha or Lohengrin,  
La Tosca, Aida, Tannhäuser,  
He sits there with features that glow 'n'  
grin,

And acts in a way that annoys, sir.

The op'ra bromidiot I tolerate,  
But when I pay high for my pleasure  
(The one-and-a-half or two-dollar rate),  
Such humming annoys beyond measure.

If I should some day own an opera house  
(I said IF; 'tisn't really expected),  
'Twould be, let me tell you, so proper a  
house

Such nuisances would be ejected.

—New York Evening Mail.

\* \* \*

"Are you sure you truly love my daughter?" asked the fond parent.

"Absolutely certain," responded the young lover. "I have listened to her practising voice for a year and have heard her play 'The Storm' and twenty-nine variations on 'Old Black Joe.'"

\* \* \*

## The Amateur Tenor's Complaint

You sing a little song or two,

You have a little chat;

You eat a little fudge,

And then you take your hat!

You hold her hand  
And say "good-night" as softly as you  
can.

Now isn't that a hell of an  
Evening for a big, healthy man?

Westend.—What did your wife say when you got home from the stag the other night?

Broadway.—Nothing at all. She just sat down at the piano and played "Tell Me the Old, Old Story."—Puck.

## Soloists for Boston Choral Union

BOSTON, Dec. 7.—The soloists for the production of Gade's "The Crusaders," by the People's Choral Union in Symphony Hall, January 17, will be: Janet Duff, mezzo-contralto, formerly of the Albert Hall concerts, London, England, and Mortimer Howard, tenor, who has sung the tenor part in "The Crusaders" in Pittsburgh and other places, and who is singing at the Arlington Street Church. There will be a soprano soloist for the production of "Barbara Frietchie," which will also be produced at the January 17 concert. The soprano selected for this position will be announced later. Director F. W. Wodell, of the Union, reports satisfactory progress in the rehearsals of the works to be given at this concert. D. L. L.

## Kneisels in New Haven

NEW HAVEN, CONN., Dec. 7.—The Kneisel String Quartet opened the course of University concerts in this city on December 5. The audience, which was about as large as the average one of last year, was noticeably more enthusiastic than usual, probably because of the beauty and variety of the program which contained the Beethoven Quartet in C Major, Op. 59, a Haydn quartet, and an unfinished quartet by Grieg.

Kousnietzoff, the new Russian soprano now singing at the Paris Opéra, has just been appearing as *Thaïs*, a rôle sung there hitherto by both Mary Garden and Lina Cavalieri.

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